# Home Video

## Hollywood's Rush to Tape and Disc

June 1980 $1.50 CC 02574

**Sherlock Holmes On Videocassette**

**Guide to Video Art**

**Shoot Your Own Video Diary**

**3-D TV and Other Surprises**

**TV Taping: Know Your Rights**

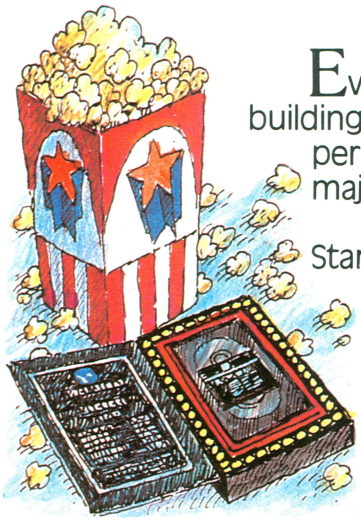
**Coming Attractions On TV, Cable, Cassette and Disc**

**Steve Martin In 'The Jerk'**




0 71486 02574 06

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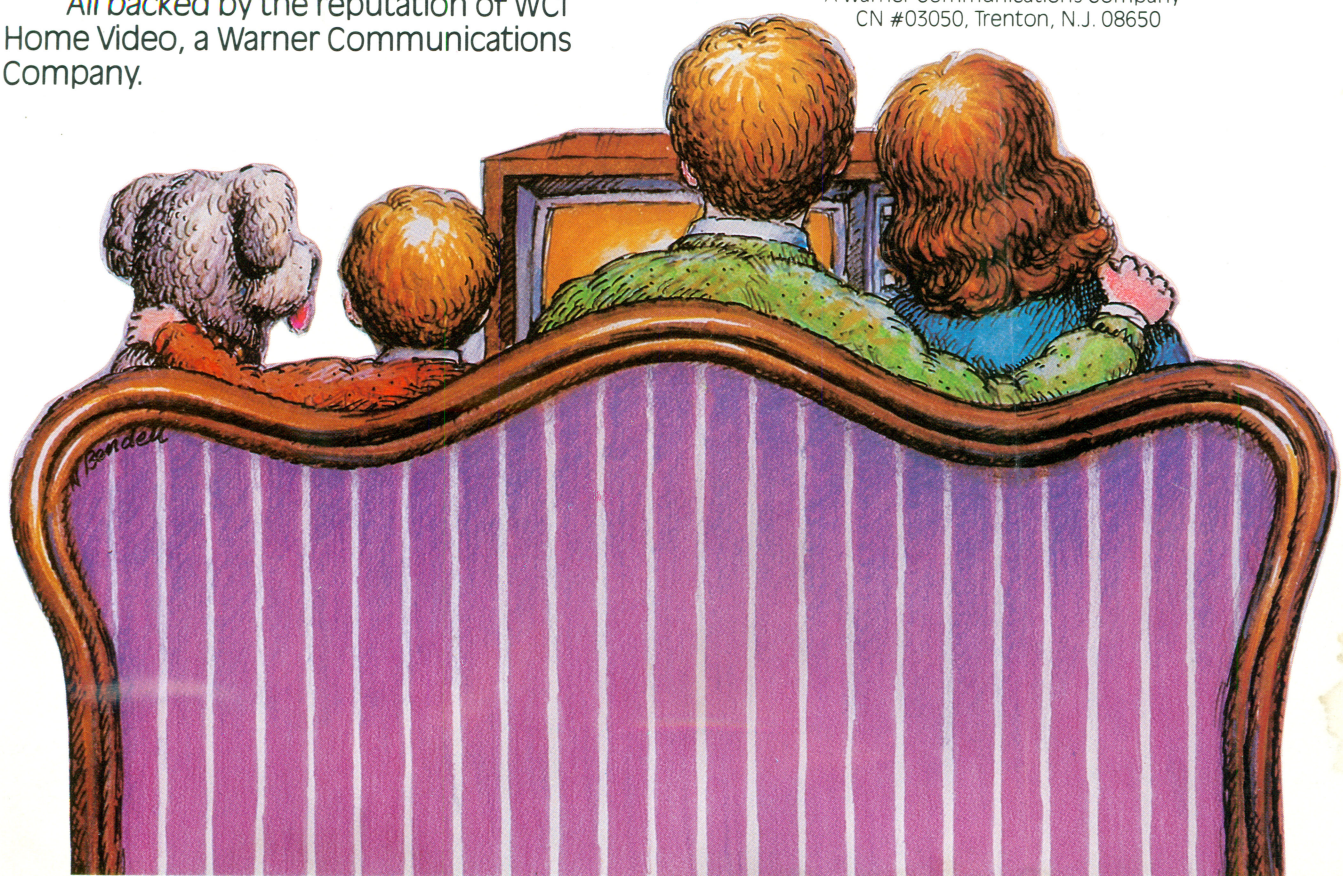
You see, WCI Home Video takes home video seriously.

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**WCI HOME VIDEO**

A Warner Communications Company
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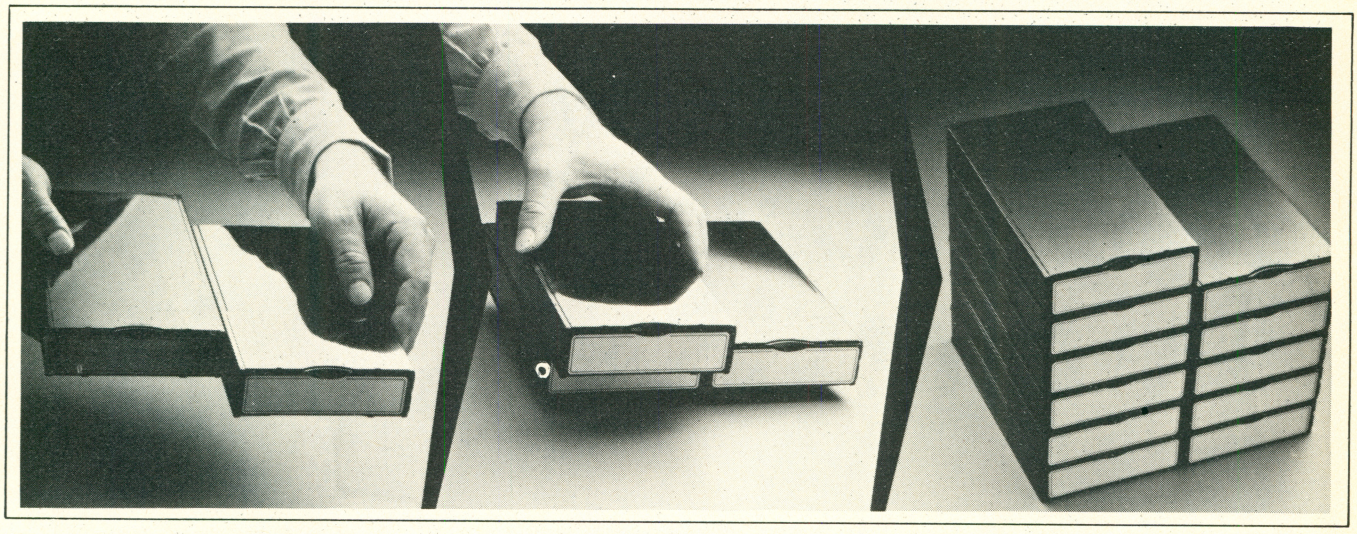
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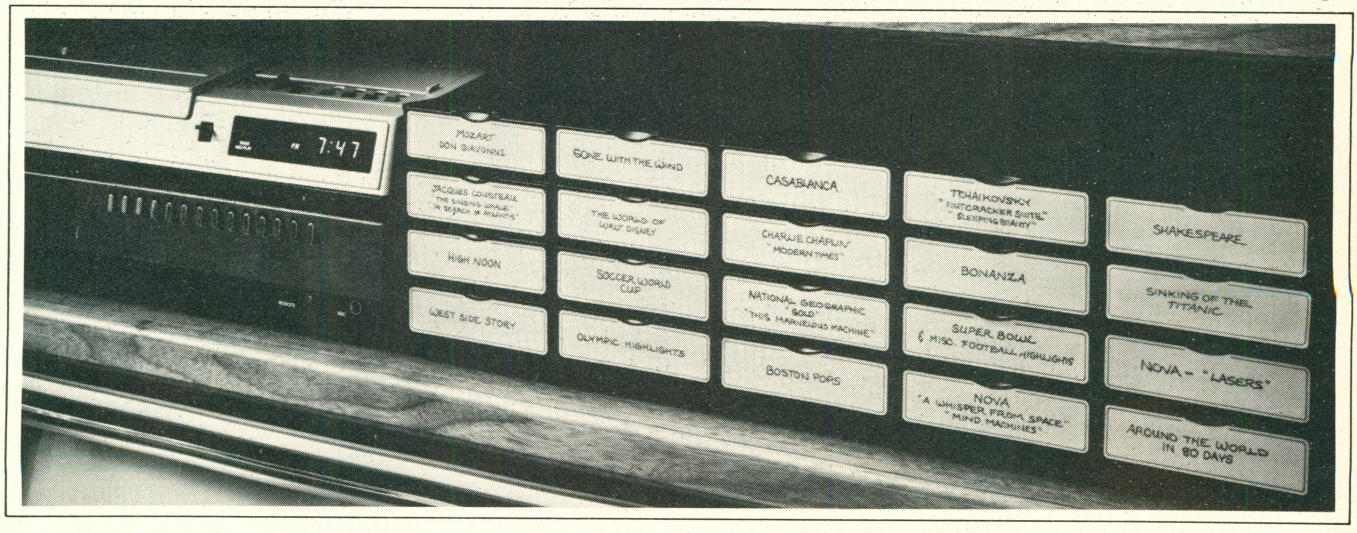
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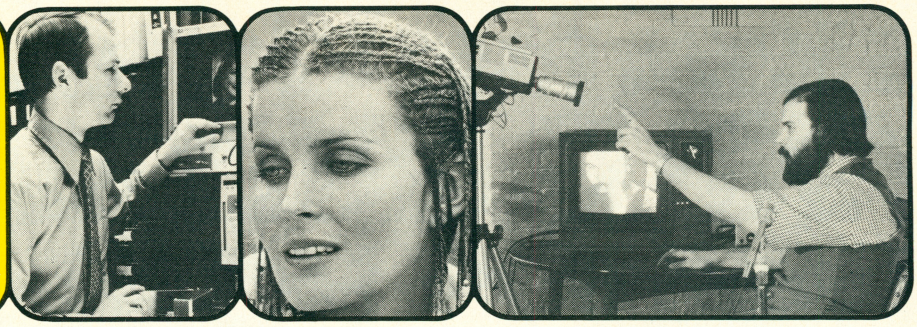
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WRITE 80 ON INFO CARD

Home Video



JUNE 1980 VOLUME 1, NUMBER 3


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The big movie companies are jumping on the home video bandwagon. Soon, "first-run" may include your home.
*by Peter Caranicas*

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*by Victor Ancona*

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It's no joke. VCRs, cable tv and video games are creeping into our national consciousness. Just take a look at the work of America's major cartoonists.
*by Gary Arlen*

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**COVER:** Fresh from its smash success at the box office, *The Jerk* is already out on cassette and disc. The Steve Martin film is pioneering a trend that may make your home a first-run movie house. Video equipment by Panasonic, photographed by Marty Umans. Collage executed by Jay Harper. Cover design by Richard Becker.

HOME VIDEO (ISSN 0194-2484) is published bimonthly by United Business Publications, Inc., a subsidiary of Media Horizons, Inc., 475 Park Avenue South, New York NY 10016. Controlled circulation postage paid at East Stroudsburg PA. POSTMASTER: send form 3579 to HOME VIDEO Circulation Department, P. O. Box 2651, Boulder CO 80322. SUBSCRIPTIONS: U.S. and possessions: $7.50 for 6 issues, $13.50 for 12 issues; Other countries: $10.50 for 6 issues, $19.50 for 12 issues. Single copies: $1.50. Entire contents copyright 1980 United Business Publications, Inc.

# TRUE NETWORK COLOR AND CLARITY MAKES ITSELF AT HOME.

With the kind of money the networks put on the line every time they tape a TV show, they have to get it right the first time. The picture has to be sharp and bright, with brilliant, true color. That's why the major networks use Scotch® video tape.

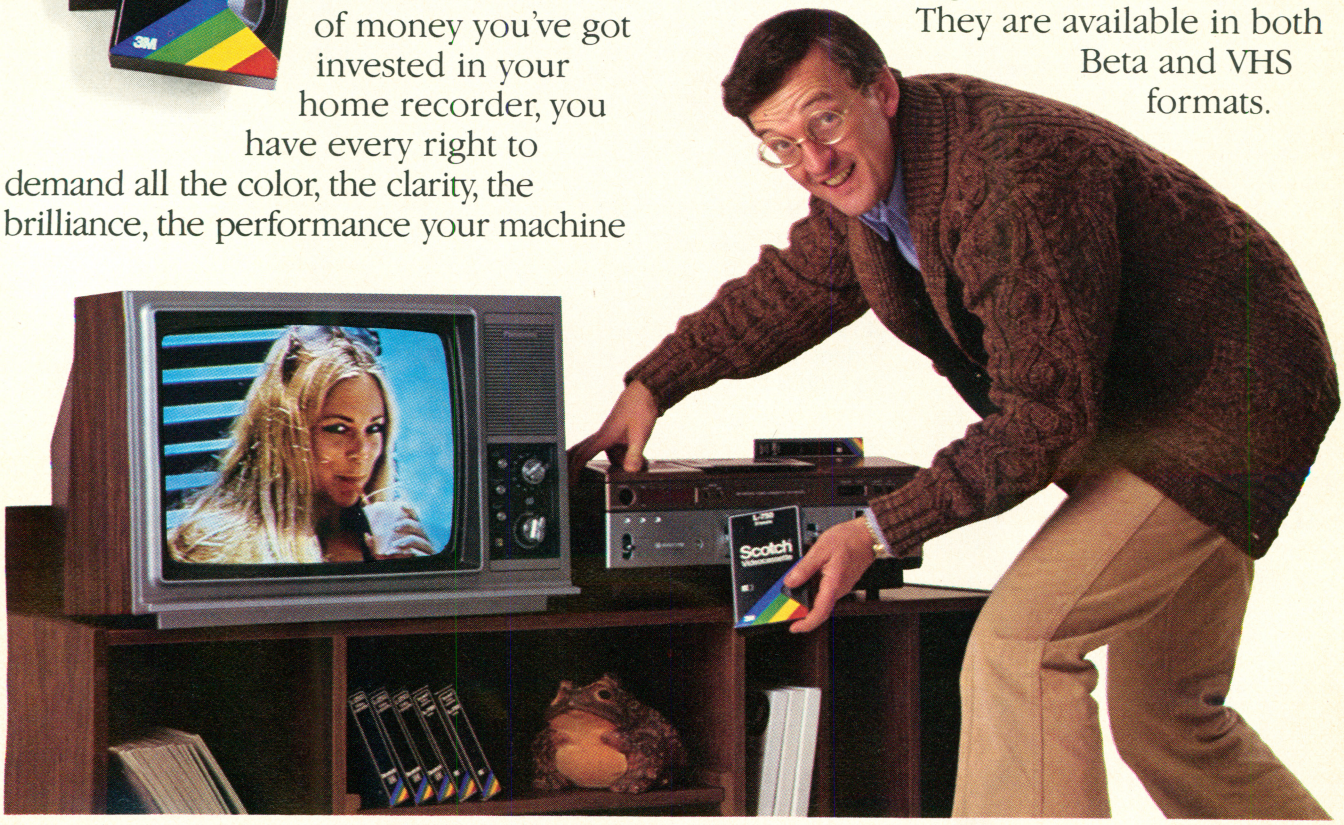



With the kind of money you've got invested in your home recorder, you have every right to demand all the color, the clarity, the brilliance, the performance your machine can deliver. And there's one sure way to get it. Get Scotch Videocassettes.




They're specially formulated and engineered to give you true color and clarity.

To show your true colors when you record at home, get Scotch Videocassettes. They are available in both Beta and VHS formats.




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3M

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DIANA LOEVY

**Associate Editor**
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**Senior Editor**
PETER CARANICAS

**Technical Editor**
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**Equipment Editor**
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**Home Design Editor**
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**Advertising Sales Representatives**
KEVIN CONNOR
TYRONE JOHNSON

**Home Video**
475 Park Avenue South
New York NY 10016
212-725-2300

JEFF SUMNER
SHIRLEY BOYNTON
**Home Video**
13208 Saticoy Street
North Hollywood CA 91605
213-875-0207

**United Business Publications, Inc.**
Editorial and Executive Offices
475 Park Avenue South
New York NY 10016
212-725-2300

James S. Watkins, President
Aaron L. Lafer, Vice President

a subsidiary of
**Media Horizons, Inc.**

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# FastForward

**Our show, your show**

As you're settling in to read this issue of Home Video, we will be packing our bags and heading for the Summer Consumer Electronics Show in Chicago, where your video dealer, and we of the press, will get a good look at the products you'll see this winter. We will, of course, be reporting to you on what we see, but haven't you always wanted to attend one of those shows, with aisle after aisle of the latest equipment?

This fall, you can! In November, the New York Coliseum will house the first National Home Entertainment Show, an open-to-the-public exhibition of home video equipment and programs, as well as audio equipment, computers, games and photography. We at Home Video are pleased to be associated with the show, which is being produced by our parent company, United Business Publications.

We're planning to have workshops on home video subjects at the show, and we would welcome your comments on subjects you'd like to see covered. And we look forward to meeting many of you from the New York area in November.

**At the scene**

Senior Editor Peter Caranicas filed the cover story (Hollywood's Rush to Tape and Disc) following a week in Southern California attending industry conferences and visiting programming moguls. He was accompanied by Managing Editor Diana Loevy, who had just returned from the tranquil upstate New York site of Todd Rundgren's video studio (page 47).

Equipment Editor Michael Heiss dropped off his accessories roundup (page 56) on the way back from Las Vegas, and is getting ready for reports on projection tv, recorders and cameras following the latest unveilings at the Summer CES.

Clothes fit the man, and Technical Editor Mark Schubin was reluctant to change back into civvies after we took the photos that accompany his prognostications on home video 25 years from now (page 36). He was just starting to enjoy the stares of the technicians at the WNET facility where we were shooting. In August, Mark trades his fortune telling garb for a safari jacket and reports on taking your home video equipment around the world.



**Also in the line-up**

Victor Ancona (Video Art from A to Z) has been writing on video art since 1976 for Videography, our sister magazine for professionals in video.

Gary Arlen (Take My VCR. . .Please) reports that he started watching tv and reading the funny pages at the same age. When not clipping cartoons he edits VideoNews and Satellite News newsletters in Washington.

Madison Bell and Alex Roshuk (Dear Video Diary) met while attending Princeton. Bell, the writer of the team, is at work on his second novel. Roshuk is a video editor at Young Filmmakers/Video Arts in New York and has worked on various film and video projects as editor and cameraman including *Wraparound*, a PBS documentary.

Joanne Ostrow (Copyright: Your Questions Answered) reports from Washington for Videography, and specializes in legislative and legal topics.

Ron Smith (The Videocassette Solution) is a dedicated film buff who has written for a variety of publications. How dedicated? He has film stars and cartoon characters speaking to you on his telephone answering machine.

**Glitches**

Before going further with June, let's put right two errors in the April issue:

Wrong picture, right caption: VHS units do use RCA (phono) plugs, but the plug shown on page 63 is a ¼" phone plug.

Right picture, wrong caption: The credit and copyright line was inadvertently omitted from the drawing on page 82 illustrating "That Man in the White House: FDR." Barry Morgen is the illustrator, and he holds copyright to the drawing.

—B.A.

# ReaderComment

## NEW YEAR'S RESOLUTION

This being 1980, I knew one of the best things I could do was to subscribe to **Home Video.**

Fred Valentine
Los Angeles CA

## A LITTLE IMAGINATION

I wish to inform you how pleased I am with Home Video. I would, however, like to see a column where the reader can contribute his or her knowledge acquired here and there and by trial and error.

Home Video enthusiasts, like me and others I know, like to read about new items on the market, new developments and trends. However, it is impossible to buy all these video accessories and gadgets as they are quite expensive. So we all look for ideas about how to do things for less and by using your imagination.

The great majority of video fans have had (and continue to have) close ties with photography. Over the years they have accumulated movies and slides in all kinds of formats. I read the article by Gene Warren in the premiere issue ("Preserve Your Best on Videocassette") and it is comforting to know that Fotomat can and will do it well. But to a hobbyist, it is much more satisfying if he can do it himself, even if the final results are not as perfect as Fotomat's.

Let me give you an example: I purchased the Quasar Tele-Cine converter and encountered insurmountable difficulties. I used my Anscorama slide projector with two lenses; one was a seven-inch regular projecting lens and the second was a six-inch zoom lens. The regular lens was useless, and with the zoom lens I could barely focus down on the small screen. I practically had to take out the lens from the projector and then the autofocus did not work properly.

Next I tried a Eumig projector. The zoom lens worked properly and I could focus the lens to the proper size. I adjusted the projector to the flickerless 20 frames per second and that's when my trouble started.

I used two video cameras with it: the RCA CC04 and the JVC 71, both had zoom lenses. The RCA was automatic, the JVC auto and manual. I tried everything but could not get a sharp image, not even an acceptable one.

Then I decided to do it my way. I went out and bought two inexpensive wooden frames 8 by 10-inches and mounted them together vertically (the 8-inch sides together). In one frame I put a mirror, in the other frame I put a projection plastic from Spiratone. I bought four close-up lenses for $20. Sizes: +1, +2, +0.25, +0.50. Then I was in business.

I used the JVC camera in manual mode and auto mode with good results. Since the RCA camera was automatic, it was useless due to image retention. I used this setup at right angles and had no trouble focusing. The f-stop was sufficient for the projection in both modes.

For transferring slides, I used the close-up lenses 1, .50, and .25 and for the movies I used 2, .50, and .25. I threw the projector speed in between 18 and 24 frames. The results were fairly sharp and clear.

That's my contribution, perhaps you could advise others to try this.

Mike Weinstein
Woodside NY

## DISTRIBUTION NETWORKS

First of all, I'd like to say that Home Video is a great magazine: informative and visually appealing.

I have an idea for some demo tapes for a videocassette. I have been teaching a unique type of exercise to people for more than nine years and would like to put this exercise series on videotape. This material is copyrighted and I have written authorization to present it in any way I see fit.

A home exercise program is a hot idea but I can't seem to connect with the caliber of people who can give this project a go-ahead. Any suggestions? Where's the money and the power?

William F. Stroud
New York, NY

*Right now, the videocassette distribution business is concentrated in the hands of a few big distributors as well as some independents of varying sizes. You might want to pick up a copy of our sister magazine Videography, which serves the video professional, for tips on getting your tape distributed.*

## WELL, WHAT ABOUT IT?

How about a feature or column on "What I'd Like to See . . ."? Like: I would like to see them put the index signal on tape at the end of a recorded section of tape instead of at the start. That way, when I'm looking for the start of a blank section of tape, all I would have to do is to fast forward to the last index signal and I would be ready to start.

I would like to see someone add dubbing capability without wiping out the previous sound. For example on *A Bridge Too Far*, I would like to overlay an English translation on the German dialogue in the film.

I would like to see some way of backing up while recording and restarting. For example, if I am using the pause control to eliminate commercials and I miss the start of a commercial, it's almost impossible to really go back to the end of the section.

I would like to see the capability of taking a previously recorded tape and blipping out unwanted sections.

I would like to see tv shows made available on tape. I would love to have all four years of *The Mary Tyler Moore Show* and many of the PBS shows like *I, Claudius* and *Masterpiece Theater.*

Dave Williams
Columbia MD

## BETTER BUSINESS BUREAU

The inaccuracy of one of your listings in the premiere issue makes me wonder about the other information in your magazine. I refer to the listing "VISIONDISC, New York, NY." Over a year ago, I placed an order with them, but to date have heard nothing from them in spite of several letters to them. They cashed my check promptly but my inquiries have gone unanswered and no cassettes have been received. Which address do you have?

Name and address withheld

*The latest address we have for Visiondisc is PO Box 688, Westport, CT. We have also written to them and have received no reply. They have a new catalogue out but caveat emptor!*

# Your videocassette recorder is not just an expensive toy!

## Now you can turn your television into a total "home entertainment center."

*If you own a videocassette recorder, you can now see the latest award-winning motion pictures, thrilling sports events, adult entertainment, enchanting children's shows, and other outstanding features...for about 20% of the cost of buying pre-recorded cassettes! Sound unbelievable? Well, it's true — VidAmerica makes it easy for you to enjoy top-notch entertainment in the privacy of your own home...at low, low money-saving prices.*

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In addition to outstanding motion pictures, VidAmerica also gives you a choice of other exciting programming, including thrilling nightclub spectaculars, children's films and cartoons, sports events, old-time classic films, and unusual adult entertainment, too. Whatever your tastes and preferences, the VidAmerica Videocassette Rental Club offers you the best entertainment you've been waiting for...at the lowest cost.

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As a VidAmerica member, you will receive bi-monthly, a new full-color, illustrated "Program Guide," containing a listing and description of all the new movies and other features available...and the best of previous offerings, too. They're all yours to rent for viewing in your own home for a full 7 days at the Club's amazing low prices... about 80% less than the purchase price.

### Easy to order...easy to return

The "Program Guide" makes choosing the videocassettes you want to see very easy... since each program is fully described and illustrated. The order form is simple to use, too. And every selection is delivered right to your door in the very same package that you use for returning it 7 days later. You don't have to search around for a carton...you don't have to put on any postage...you don't even have to address the return package. It's all done for you in advance. When you're ready to return it, just drop it in any mailbox. It couldn't be easier.

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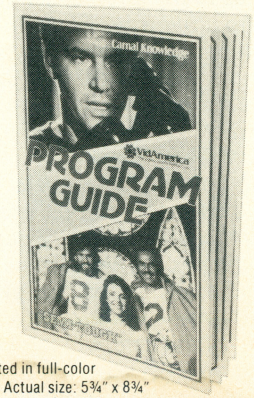
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**WRITE 20 ON INFO CARD**

# Questions & Answers

## OVERDOING IT

I have a question about my VHS system. When I play back a tape I recently recorded I get an area of noise at the top of the picture. I think this could be static mistracking and I treated it by making sure that the guides, capstans, and tape tension arm are exceptionally clean. This took care of it for the most part (every 15 seconds or so I still get a speck of snow).

Did I diagnose my problem correctly? Did I treat it accordingly? Also, how often should I clean my heads—I currently use a Nortronic kit?

W. George McAdams
Aliceville AL

*It seems as though your machine is due for a trip to the repair shop. While it is hard to do a long-distance diagnosis of your machine, it seems likely that the tape guides or audio/control head may be slightly out of mechanical alignment. For proper recording and reproduction of tapes that will interchange—that is to playback on another machine (or even your own)—the exact position of tape to heads must be consistently maintained. In your attempt to clean the machine it is possible that you may have used too much pressure on a head or guide which pushes it out of alignment.*

*Unless you are a very heavy user of your machine or it is in a very dusty or smokey environment, you shouldn't clean the heads unless they show that they are clogging more often by the appearance of snow on the screen. The use of quality tapes, sensible use of freeze frame holds, and a clean environment will keep your heads clean. Clean heads are necessary for proper video recording, but don't overdo it.*

## COLUMBIAN GROWN

I read in Home Video that Columbia Pictures has released a number of its films in the videocassette format. There are a number of Columbia titles that I am most anxious to acquire in Beta II format, and I am writing to find out if you can get the titles, or if they are not yet released, can help me in convincing the powers that be to release the titles. The titles are: *The Seventh Voyage of Sinbad, The Golden Voyage of Sinbad, Jason and the Argonauts* and *The First Men in the Moon.*

Any information that you can provide me with in hunting down these films is greatly appreciated.

Jack Paulis
Spring Valley CA

*Our source at Columbia said they have no plans to release these films on videocassette in the foreseeable future, and that even the most ardent fan can't alter the situation. One Sinbad film not on your list—*Sinbad and the Eye of the Tiger*—is in Columbia Picture's video catalogue.*

*How do they decide what to release? "It's a political thing," said our Columbia source. "It goes from one department to the next." Sounds vague, we know, adding our usual "maybe someday . . ."*

## STEREO SOUND

I have been examining portable VCR specs and none appear to offer the dual sound track capability of the Panasonic NV-8200. How are the tracks arranged on the tape by the NV-8200? (Most of the video books I've read claim that this can't be done in the half-inch format.) Panasonic didn't respond to my question about any future plans to add this feature to a portable VCR. Have you folks heard of any plans to introduce this feature on a portable system by any manufacturer?

Rod Bourne
Arlington VA

*The two-channel audio in both VHS and Beta machines so equipped is obtained by splitting the area previously allocated to audio in half, much as in the audiocassette, so that compatibility will be maintained. A stereo cassette will still play back on a mono machine. Both formats offer dual track audio on industrial machines, but not on portables to date.*

*It is worth noting that the VHS groups have introduced consumer machines in Japan with dual track (stereo) audio and Dolby™ type B noise reduction. No plans, however, have been formally announced for introduction of these machines in the U.S. market.*

*Set manufacturers and broadcast engineers are presently at work on the creation of a compatible stereo sound system for television in this country. When such a system is implemented, you can rest assured that all home recorders will be available in stereo versions.*

## JUST PAUSING THROUGH

Have just finished reading your first issue and all I can say is "great." Now for the problem: I own a Sony SL-8200 VCR, and am very happy with it, on the whole. Equipped with Sony's AG 120 changer, it can record up to six hours with an automatic change of cassettes. The big problem with this machine is the manual pause control, making it necessary to get up to edit out commercials. Do you know of anyone who is making a kit, add-on, or any other gadget to get a remote pause control?

John Cataldo
Hallandale FL

*You've got a bit of a problem, since your machine was not designed with electrical or electronic pause in mind. One crude, but cheap, solution would be to drill a hole in the pause control, tie a wire to it, and pull on the wire from across the room when you need to pause. A more sophisticated solution is offered by some video dealers who will install a remotely operated solenoid (an electromagnetic pusher and puller), which could be operated by a switch.*

## CASUALTY LIST

Do you know of any company that markets any commercial videotapes for the Quasar VR-1000/VX-2000 Great Time Machine?

Lawrence Cohen
Ontario CAN

*The Great Time Machine is now a "dead" format. The machines have been off the market for over a year. It is a famous format casualty (as are Cartrivision, Philips VCR format, and the EIAJ cartridge system) and unfortunately, it means that you will have great difficulty obtaining software. None of the major software distributors provide tapes in this format.*

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# Questions & Answers

## VCR FUTURES

Will a home video recorder price come down to $500? Will the nine hour VCR be the last one on the market?

Jimmy Licata
Staten Island NY

*A home video recorder will definitely fall to $500, and quite soon. Both BASF and Toshiba are shooting for a $500 price range for the introduction of their new, incompatible longitudinal video recorders, and it may go down from there. Meanwhile, whatever Beta and VHS machines are listing for, discounters are already offering them for less than $700. Don't wait too long, though—you won't be able to buy $500 for $500 next year.*

*The nine hour VCR? It's really the nine hour cassette, which, for a six-hour format VCR boils down to a three hour cassette, or 50 percent more tape than is being used for six hour recording. It's a bit tough to cram that much tape into a cassette without it stretching, falling apart or letting too much signal leak between layers, but it's being worked on. Last on the market? Heck, no! There'll be new formats and even longer recording times thereafter.*

## COMMERCIAL KILLERS

How do the devices that automatically cut out commercials work? Is there one basic system? If so, without naming a trade name, could you recommend the best system? Do they really do the job attributed to them and are they practical?

Frank Mezek
Denver CO

*There is absolutely no electronic way to tell a commercial from a program; sometimes you can't even tell the difference yourself! There is, however, an easy way to tell color from black-and-white. It's a signal called a color burst and it is transmitted during color programming and not during black-and-white programming. Therefore, if you take a box that can detect that signal and connect it to your pause control, it can put a recorder in pause whenever a black-and-white movie is interrupted by a color commercial.*

*How well do such devices work? Well, they're excellent at determining whether or not something is in color and at activating the pause control. The rest is up to your VCR and the television station. If your VCR is sluggish coming out of pause, you'll miss some movie; if the television station accidently leaves the color burst on as the movie starts, you'll get the same result. By and large, though, these are very effective units.*

*There are other units which claim to detect commercials even in the midst of color programming. They rely on any number of things that might be different about a commercial—a fade to black before it begins, for example. Unfortunately, there are programs that include these same potentially different cues and commercial breaks that don't. These units are roughly as effective as a "system" in Las Vegas.*

## ARRIBA, ARRIBA

Can you advise whether any of the rental organizations would accept subscribers from overseas like myself?

Denis I. Duveen
Petropolis Brazil

*First of all, the postage would be so prohibitive, you are better off buying the tape. Second of all, overseas rights to videotapes must be negotiated and obtained, and at this point, many titles are not available overseas. But the rental companies are working on it. A spokesperson for VidAmerica says that when there is a demand, they will look into an overseas rental program. But for now, their services are only available in the U.S., Puerto Rico, the Virgin Islands, and Canada.*

## GIVING PAUSE

I own a Sears (Sanyo) Betavision VCR and a J.C. Penney color camera number 685-5301. I cannot get the remote pause to function with the camera trigger. The remote pause works fine with the cord and switch that came with the VCR, and the camera trigger works fine on the remote pause of the VCR in the store where I bought it using the same power supply adapter and hook-up wires. I even spliced the pause wire from the camera to the wire that came with the VCR to make sure it wasn't in the shape of the plug or jack.

The video and audio work beautifully. Is there anything I can do except carry the separate remote pause cord with me and forget the trigger? Help please!

Ronald Wisdom
Beebe AR

*Alas! All pauses were not created equal. Your VCR is of the Beta family and your camera of the VHS. Like the Hatfields and the McCoys, they just don't work well together. In fact, even within the VHS family there are splinter groups. Your video dealer may be able to rig up an adapter box for you, but that sounds more difficult than carrying the remote pause control around. Try this: Wire the switch contacts on the camera trigger directly to the switch contacts on your remote pause control. Even then, you may have to replace the switch on the camera (normally open for normally closed) depending on how your remote control is wired.*

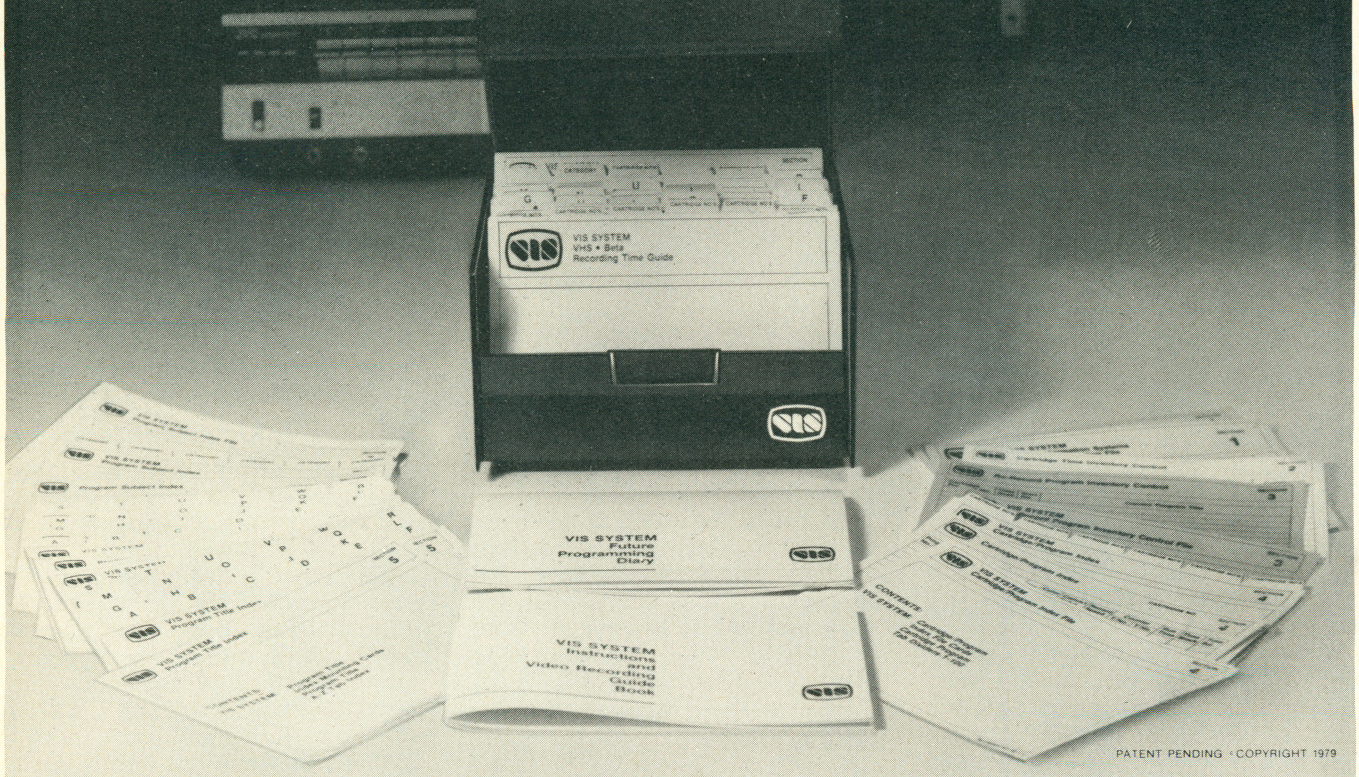
## CANADA DRY

I have yet to notice in any magazine a distributor in Canada for prerecorded videocassettes. Also upon talking to dealers that sell videocassette recorders, they don't seem to know of any dealers either. I don't know who to contact regarding purchasing already taped programs. I do hope you can help me. Keep up the good work.

R. L. Conforti
Saskatchewan CAN

*Magnetic Video, for one, does have a Canadian distributor: VTR Productions Ltd., at 47 Scollard St., Toronto, Ontario, M5R1G11; phone 416/921-5127. However, VP Bob Vandegrift adds that so far Magnetic has sought only limited Canadian distribution, since a 12 percent duty and 15 percent difference in currency raises the price of U.S. imports to almost $100 per cassette. The ideal situation, he concludes, would be to have reproduction facilities in Canada; but as yet that scheme's just a gleam in the distributor's eye.*

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# Videocast Previews



John Wayne in *True Grit.*

## JUNE

### HOME BOX OFFICE

**Grease.** (1978) Based on the musical hit with John Travolta and Olivia Newton-John. A talented cast of veteran comics including Eve Arden, Sid Caeser and Joan Blondell lend support to a film that the critics panned and movie-goers flocked to — it's a teenager's dream come true.

**The In-Laws.** (1979) Peter Falk is an addled CIA agent. Alan Arkin is a New York dentist. Various car chases and gun battles ensue and the two work quite well together in this funny film.

**Onion Field.** (1979) This is the true story of a 1963 kidnapping case involving two Los Angeles policemen. Joseph Wambaugh and Harold Becker collaborated to make this painfully accurate adaptation a strong, affecting piece.

**Cuba.** (1979) Director Richard Lester described this film as "a political film in which no one spoke about politics and a love story in which no one spoke about love." This is an accurate analysis of a political thriller that finds Sean Connery in Cuba as the revolution peaks. The plot becomes very muddled and politically unintelligible, but Batista-era Cuba is evoked splendidly.

**The Villain.** (1979) Kirk Douglas stars in this western farce as a clumsy cowpoke caught between the overwhelming chests of Ann-Margret and Arnold Schwarzenegger. Directed by former stuntman Hal Needham *(Smokey and the Bandit, Hooper)* the film does contain some fancy stunts but the characters are slim and the humor too broad to spoof.

**Dr. No.** (1962) Ian Fleming's first James Bond extravaganza. Sean Connery creates the role of the suave super agent, 007, whose British cool, handy gadgets, and international womanizing spawned many imitators while providing a cultural reference point for the early 60's. As the most glamorous person of the Cold War, Bond always triumphs and rarely gets his hands dirty. In this one, he vanquishes a fiend out to control the world and gets Ursula Andress in the process. This film is part of HBO's James Bond "festival."

**The Frisco Kid.** (1979) Gene Wilder stars in this hokey yarn about a rabbi traveling through the Old West. The film has few big laughs but the characters are so stereotyped that it's hard for the plodding gags to offer any real surprises.

### SHOWTIME

**Death on the Nile.** (1978) Hoping to duplicate the success of *Murder on the Orient Express* the producers of this murder-mystery have counted on a star-studded cast to carry the load in this thin Agatha Christie creation. The movie falls short of the expectations raised by a line-up including Bette Davis, Maggie Smith, Mia Farrow, Peter Ustinov, Angela Lansbury, David Niven and others.

**Golden Girl.** (1979) Susan Anton stars in this overly-hyped film that has an interesting premise: an obsessed scientist (Curt Jurgens) subjects his daughter to dangerous drugs, successfully transforming her into an abnormally tall Olympic track star. James Coburn walks through this one as her lover and Anton is the best she can be — adequate.

**Jaws II.** (1977) This sequel to the smash-hit about the Great White Shark finds Roy Scheider, the sheriff, trying to warn his coastal resort town about the return of the infamous fish. Marked a "paranoid," he is driven out of office by the weary town fathers. One scene of violence after another made this film a shadow of its predecessor.

**Dona Flora and Her Two Husbands.** (1977) Very funny, off-beat Brazilian comedy about a woman who must make a new life after her husband dies suddenly. She remarries and though her new spouse is a good provider he does not satisfy her the way her late husband could. However, she finds the best of both worlds in this erotic escapade that was later turned into the Broadway musical *Sarava*.

**Interiors.** (1978) Woody Allen's first dramatic movie. Guilt and confusion abound in this overwrought but interesting film.

**True Grit.** (1969) John Wayne's Academy Award winning role as Rooster Cogburn, a one-eyed crotchety old U.S. Marshall who can still shoot straight. Old Duke's never been better. A delightful western.

Showtime specials this month include:

**Best Joke I Ever Heard.** Celebrated funnymen are put on the spot.

**The Robber Bridegroom.** Part of the "Broadway on Showtime" series, this taped stage presentation stars Barry Bostwick in his Tony Award winning performance.

**What's Up America!** This month's edition of Showtime's magazine-format show delves into the world of Elvis Presley impersonators and profiles a coupon queen.

### NETWORKS

**The Tony Awards.** (CBS, June 8) Broadway honors its own in what very well may be the best of the award shows. Producer Alexander H. Cohen promises that this year's ceremony will feature more entertainment and he certainly has an embarrassment of riches currently on the boards to choose from — Sandy Duncan's soaring performance in *Peter Pan*, the pulsating beat of *West Side Story*, and the power of *Evita*, to name a few. As always, the roster of presenters will be assembled from the top names of Broadway, films and tv.

**ABC Theatre.** "King Crab." A drama about an Italian family, played out against the fiercely competitive world of the seafood business, set at the famous Fulton Fish Market in New York City. The cast includes Barry Newman, Harold Gould, Gail Strickland.

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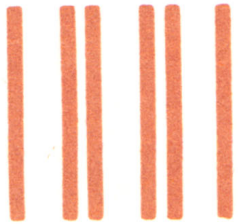
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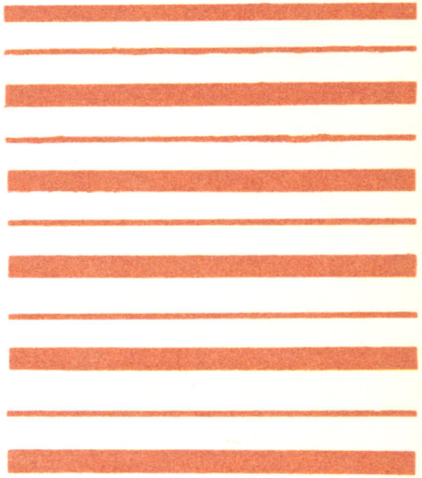
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HV

# Creative Computing can help you select the best computer and get the most out of it.

With so many new personal computers being announced and the prices coming down so rapidly, isn't the best bet to wait a year or so to buy a system?

We think not. A pundit once observed that there are three kinds of people in the world: 1) those who make things happen, 2) those who watch things happen and 3) those who wonder what happened. *Today, it is those who* are getting involved with microcomputers who are making things happen by learning to use computers effectively.

Furthermore, it is not likely that we will see the same dramatic price declines in future years that have already taken place. Rather, one will be able to get more capability for the same price.



The TI-99/4 has excellent color graphics and costs $1150 including color TV monitor.

**Which system is for you?**

No two people have exactly the same needs. You'll have to determine what capabilities are important to you. Key variables include:

- Upper and lower case. Obviously vital if you are planning to do word processing or anything with text output.
- Graphics. Most systems have graphics but the resolution varies widely. How much do you really need?
- Color. Some systems are B&W, some have 4 colors, others up to 256 colors. Many colors sounds nice, but do you really need 4, or 16, or more?
- Mass storage. The smaller systems are cassette based; larger systems offer floppy disks or even hard disks. What size data bases do you intend to use and is it important to have high-speed random access to an entire data base?
- Languages. Basic is standard but increasingly Pascal, Fortran, Cobol and special purpose languages are being offered.
- Audio, Speech, Music. Are these features important for your planned applications?
- Applications Software. Third party software is widely available for some systems, non-existent for others. Do you need this, or can you write your own?

**Unbiased, in-depth evaluations.**

At Creative Computing, we obtain new systems as soon as they are announced. We put them through their paces in our Software Center and also in the environment for which they are intended — home, business, or school. We published the first in-depth evaluations of the Texas Instruments 99/4, Atari 800, TRS-80, Ohio Scientific Challenger, Exidy Sorcerer, Apple II disk system and Heath H-8. We intend to continue this type of coverage, not only of systems, but peripherals and software as well.

**Sorting: A Key Technique**

While evaluations are important, the main focus of Creative Computing magazine is computer applications of all kinds. Many of these require that data be retrieved or sorted. Unfortunately, most programming texts focus on the bubble sort (or straight insertion) and, very infrequently, another technique (usually delayed replacement) and let it go at that.

Yet, except for comparison counting, the bubble sort is the least efficient. Tutorials and articles in Creative Computing demonstrate that the Shell-Metzner and Heapsort are from 50 to 13,000 times as fast as the bubble sort! Consider a sort of 100,000 items on a DEC System 10:

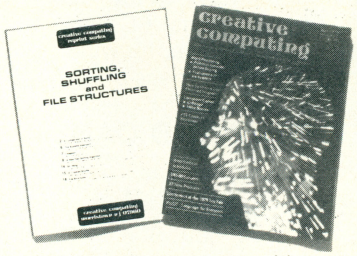
| | |
|---|---|
| Bubble sort | 7.1 days |
| Delayed replacement | 3.8 days |
| Heapsort | 17.3 minutes |
| Shell-Metzner | 15.0 minutes |

Needless to say, on a microcomputer, a bubble sort of even 1000 items is agonizingly long.

**Free Sorting and Shuffling Reprint**

Because sorting and shuffling (mixing a list of items) is so vital in most programming, we are making available a 20-page reprint booklet on Sorting, Shuffling and File Structures along with our May 1979 issue which has several articles on writing user-oriented programs and making the most of available memory space. The reprint booklet and issue are free with 12-issue or longer subscriptions.

At Creative Computing, we believe that computers can be of benefit to virtually every intelligent person in the




Free reprint booklet and issue with a new subscription to Creative Computing.



Contributing editor Ted Nelson (L) is author of "Computer Lib/Dream Machines." Publisher David Ahl (R) is a pioneer in computer models, simulations and games.

country. We do not believe that the "Computer priesthood" should confuse and bully the public. As Ted Nelson stated in the Computer Lib Pledge, we do not treat any question as a dumb question, since there is no such thing. We are against computer terms or systems that are oppressive, insulting or unkind, and we are doing the best we can to improve or replace such terminology or systems. We are committed to doing all we can to further human understanding and make computers easy to understand, interactive wherever possible, and fun for the user. The complete Computer Lib Pledge is contained in our May 1979 issue which we are furnishing free to new subscribers.

**Computer literacy to everyone**

The Creative Computing Software Division is participating with Children's Television Workshop in an important new venture, Sesame Place. These theme parks are being designed to bring interactive computer games and simulations to young children (and their parents) and remove the mystique of computers from the youngest segment of our population. In addition, we are participating in projects with several school systems and museums to write reading comprehension and ecology simulations software. We are also involved in a major college-level computer literacy project.

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# Videocast Previews

## PUBLIC TELEVISION

**Masterpiece Theatre.** "Disraeli." (June 1) Ian McShane in a tour-de-force performance as the British statesman who became Queen Victoria's influential prime minister. The four-part series is elaborately produced and McShane convincingly ages 50 years throughout this saga of one man's ruthless ambition. "Disraeli" will air through June 22.

**Non-Fiction Television.** (June 6) Dena Schutzer's "Service Entrance" follows a 17-year-old black high school dropout from New York City who opts for the military life, thinking that's the answer.

**Ben Wattenberg's 1980.** (June 8) Ben J. Wattenberg, former aide and speechwriter for Pres. Lyndon B. Johnson and author of *The Real America,* continues his ten-week series, focusing on timely issues of the day in this election year.

## CABLE

## TIME-LIFE/BBC IN AMERICA

Time-Life is offering a cable service culled directly from the BBC. It's called, not surprisingly, *BBC in America*, and if your cable system subscribes, you can see a varied collection of British programming quite different from the Masterpiece Theatre-type offerings we've been seeing on public television. Included are sit-coms, action/adventure series, documentaries and historical dramas. The programs are transmitted via Satcom I from 8 to 11 pm, ET, seven nights a week. Here's a sampling of these programs:

**My Wife Next Door.** (June 2) This comedy series deals with a divorced couple who, after separating, move into their respective dream houses — which turn out to be abutting cottages. 8 p.m. through June and July.

**Shoestring.** (June 2) Unorthodox private eye Eddie Shoestring shows a sense of humor and an endearing vulnerability that appeals to both his clients and his women friends. 8:30 p.m.

**Blake's 7.** (June 3) The spaceship Liberator houses an interplanetary resistance group that battles for survival against a totalitarian superpower in a British version of *Battlestar Gallactica* made on a much lower budget. June and July, 8 p.m.

**Picture of Katherine Mansfield.** (June 7) Vanessa Redgrave stars in this superlative series that dramatizes the life and work of the famed short-story writer, friend and rival of Virginia Woolf. June, 9 p.m.

**Steptoe and Son.** (June 29) The original comedy series that inspired its highly successful American counterpart *Sanford and Son.* 8 p.m.

## CABLE NEWS NETWORK

Ted Turner's newest superventure, the 24-hour all news cable station called Cable News Network is slated to begin on June 1, 1980. Satellite access will be provided by RCA's Satcom I, which will beam round-the-clock national and international news reports, interspersed with lifestyle features in health and medicine, sports, business and commentary.

Famous names stud the CNN roster, starting with former CBS News correspondent Daniel Schorr, who will serve as senior correspondent in Washington. Hosting an end-of-the-day segment called Executive Suite (40-minute interviews with financial newsmakers) will be former Secretary of the Treasury William Simon. And giving equal time to both ends of the women's political spectrum, CNN will feature outspoken Bella Abzug and just-to-the-right-of-Anita-Bryant Phyllis Schlafly. Also on hand will be the perennial media psychologist Joyce Brothers and health and nutrition expert Dr. Neil Solomon.

The network was originally to be transmitted via Satcom III. As we all know, that satellite was lost in deep space. So Turner brought RCA to court and has received a consent order from an Atlanta federal court allowing CNN a transponder on Satcom I for 180 days. In the meantime, Turner's suit against RCA should be resolved. Otherwise, he will take his 24-hour news business elsewhere.

## NETWORK AND CABLE SPORTS

**CBS'** feature event, the 112th running of the Belmont Stakes, the final leg of horse racing's Triple Crown will be aired June 7th.

**NBC.** Along with Saturday's weekly Baseball Game of the Week, NBC plans coverage of the LPGA Championship, one of the premier tournaments on the Women's Tour.

**ABC.** The prestigious U.S. Open Golf Tournament is one of the highlights in June. Monday nights will feature Major League Baseball and Sundays will include NASL Soccer.

**WGN.** This Chicago-based superstation will be carrying 142 Chicago Cub games over the course of their season, including all of their home games from Wrigley Field.

**Madison Square Garden Sports.** Each Thursday MSGS will present an east coast/west coast doubleheader featuring two major league baseball games.

**WTBS-17.** The Atlanta-based superstation will be carrying 100 Atlanta Braves games over the course of their season.

# JULY

**Live from Studio 8H.** "An Evening with Jerome Robbins." (July 2) The second production of this NBC series features the multi-award winning choreography of Jerome Robbins. Mr. Robbins whose credits range from Broadway superhits *West Side Story*, and *Fiddler on the Roof*, to his highly-acclaimed works for the New York City Ballet, will present his celebrated *Fancy Free*, which spawned the Broadway musical *On the Town* plus other selected pieces from well-known works. Robbins is expected to participate in the festivities. 9:30-11 p.m. NBC.

**Convention Coverage.** Beginning July 14th, the Republican National Convention will be held at the newly christened Joe Louis Arena in Detroit. All three networks will be providing gavel-to-gavel coverage with analysis and commentary. Frank Reynolds is expected to anchor for ABC, with Hal Bruno as commentator. Walter Cronkite will anchor for his last time for CBS; and at NBC John Chancellor and David Brinkley will co-anchor, with commentary provided by *Making of the President* author Theodore White. PBS' coverage will be provided by the MacNeil/Lehrer Report, a 30-minute nightly news broadcast focussing on single issues.




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# Home Design

## Make Mine Modular

Designer Bernard Halkin has a client who is an avid sports fan and who wanted seating arrangements for 25 people around a giant-screen set in the living room.

"They had conventional tv in the family room," Halkin said, "and wanted to keep the living room fairly formal. In fact, they wanted more of the Oriental mood they had in the adjoining dining room. At the same time, the room had to function for more than tv, for conversation, for receiving, and so on."

If the problems strike home, Halkin's solutions (actually son Harvey accomplished them) will be equally applicable to you. First, buy modular furniture. Never get locked into mammoth, immovable seating pieces, he advises. For his sports-loving clients, Halkin surrounded a large, multi-sectional group with built-up platforms, custom-upholstered in flat-surfaced commercial carpeting. The platforms, rising up to 27 inches in the corner, make for commodious, comfortable tv-watching and soil-proof snacking for as many as 25 fans at a time.

Rosemary Niklaus, who customizes space in some well-heeled homes around South Orange and Short Hills, New Jersey, completely agrees about the modulars. "They let you set up a theatre-like situation, which is the best way to watch tv, but they're easy to break apart and rearrange for other activities in the same space."

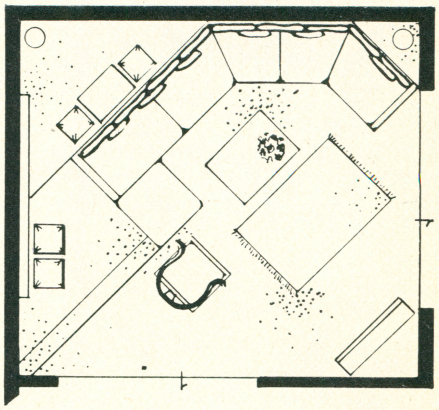
With flexibility ever the designer's byword, Ms. Niklaus also advises a dual window treatment, using a black-out drapery liner under decorative curtains for complete light control. Metal vertical blinds also create an acceptable black-out situation, unless your room has a bright southern exposure, she says.

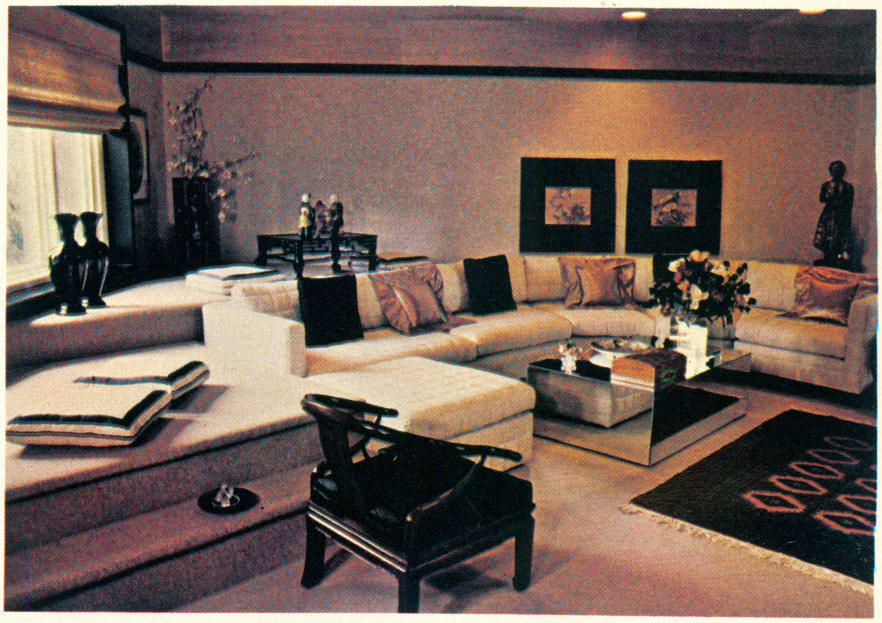
When tv is not the total *raison d'etre* for a room, you just draw open the lining, rearrange your modulars and camouflage the screen. How? A designer who dislikes the "dominating effect that big blank screen has on a room," Ms. Niklaus once devised a disappearing painting that slid back and forth over it. Easier and less expensive coverups she suggests include lightweight folding screens covered in fabric. They stand aside when you're watching the set; move in to obscure the screen when you're not. She's also in favor of permanently framing-in the tv screen itself, say, by creating a corner cabinet around it with space for a bar beneath.

"There's been a void in today's design. So many professionals were doing rooms, completely ignoring their clients' obvious interest in electronic entertainment equipment," said one designer. "Today, people love their equipment. They want to show it off, but in a manner that's compatible with the decorative mood in the rest of the room."

**—Rose Gilbert**

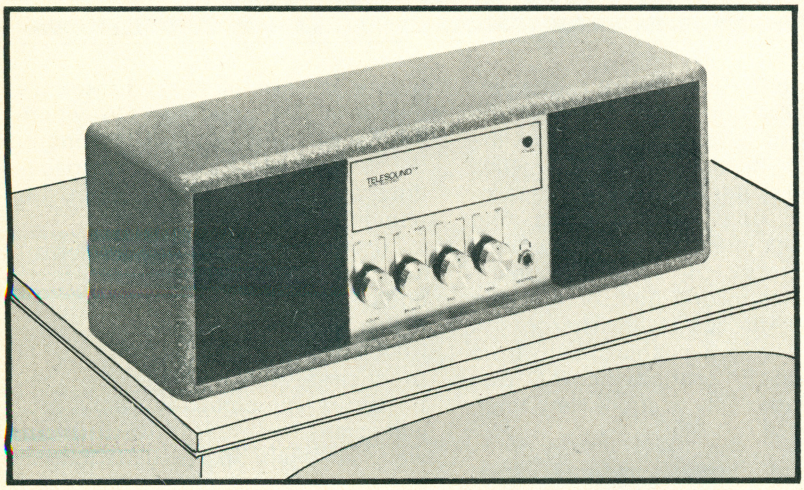
**Floor plan for the Oriental-style room (center) calls for modular and stadium seating. Bottom: Room designed by Gerda Clark for Gimbels.**







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Television manufacturers have always focused their attention on improving the quality of the picture. And picture quality is what they sell. But when you hook up TeleSound to your TV or video tape recorder, you'll be amazed at what you've been missing.

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TeleSound is compact. It measures 18" wide by 6" high by 5" deep. And it's light enough so that you'll feel free to move it from room to room. Take it to bed with you, or into another room. Enjoy private listening with our stereo headphone jack. Volume, bass, treble, and balance controls allow you to adjust for personal taste.

You can have fun with TeleSound. It works equally well when hooked up to a tape deck or turntable. You won't believe what TeleSound can do to enrich the sound of even a transistor radio or clock radio! Remember, TeleSound has its own stereo amplifier and its own speakers.

### TV SOUND BARRIER BROKEN!

TeleSound, *with TeleStereo,* was invented by an engineer who was fed up with the poor sound quality of even his most expensive home video equipment. He wanted a self-contained, easy-to-install, portable means of improving television sound.

With TeleSound, he broke the TV sound barrier. Just a flick of a switch instantly transforms flat metallic television sound into full, rich stereophonic tones.

He was almost immediately overwhelmed by family and friends who wanted TeleSound units of their own. Before long, he was receiving requests for TeleSound from "friends of friends" and even total strangers who had heard about it. Today, TeleSound, Inc. is the largest producer of self-contained video sound amplifiers in the world.

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# VideoTimes

## MIRACLE AT LAKE PLACID

*Highlights of the 1980 Winter Olympics* is ABC Video Enterprises' well-timed encore to its premiere home videocassette release, a documentary on Pope John Paul II's visit to America. Like the Pope's visit, this year's games at Lake Placid were a real once-in-a-lifetime event, full of the thrills of victory and the agonies of defeat. ABC has collected 90 minutes of athletic highs, narrated by announcer Jim McKay.

Among the 25 different sports stories covered on the cassette are the skating of Linda Fratianne and the skiing of Phil Mahre, as well as all five of speed skater Eric Heiden's record-breaking, gold-medal victories. And of course there's footage of the "miracle" victory of the U.S. hockey team, whose teamwork and enthusiasm restored America's faith in heroes. All this for $49.95, available directly from ABC Video Enterprises Inc., P.O. Box 1269, Radio City Station, New York, N.Y. 10019.






**"Miracle" hockey team and Heiden.**

## THE ONE AND ONLY VIDEODISC?

Will the RCA videodisc become the mass-market standard? That's still a matter of speculation in the ever-turbulent videodisc industry, but a new licensing agreement between RCA and Zenith whereby Zenith will manufacture a videodisc player compatible with the RCA disc system may just clinch it for RCA. The deal calls for an exchange of patents so that both the RCA and the Zenith disc systems will play the same software.

The agreement brings together two old rivals who have been battling it out for years in the tv-set market. It's also a real triumph for RCA, which has been urging compatibility among disc systems—on the RCA capacitance standard, of course—from the beginning.

Furthermore, RCA has signed an agreement with CBS by which CBS is licensed to manufacture and distribute programs on videodiscs of the RCA standard. CBS will eventually produce software under its own label, but at first the company will be providing custom-pressing for RCA as well as that all-important distribution and marketing support.

The RCA videodisc system will be introduced in early 1981. The Zenith system is promised for sometime in 1981. Magnavox's optical videodisc player, which is incompatible with the RCA system, is already being sold in a few markets.

## WE'LL GIVE HER A 9.5

You too can have your very own Bo Derek—no, it's not inflatable, it's *10* on videocassette, conveniently available from your local Fotomat. In fact Fotomat will be handling Warner Home



**This year's girl in *"10."***

Video's once and future releases for sale only, not rental. This is because you are going to *want* to buy such wonderful new Warners releases as *A Star Is Born* and *The Main Event,* in which Barbra Streisand deifies herself. Also *Life of Brian* in which the Monty Python crew deifies an ordinary shnook who, you will note, does not proceed to sing *My Heart Belongs to Me.*

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with Bruce Edwards and Carol Forman (B&W) 13 episodes
**HAWK OF THE WILDERNESS—**
with Herman Brix, Mala and William Royle (B&W) 12 episodes
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with Linda Stirling and George J. Lewis (B&W) 12 episodes
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with George Wallace, Aline Town (B&W) 12 episodes
**ADVENTURES OF RED RYDER—**
with Don "Red" Barry, Noah Beery Sr. (B&W) 12 episodes
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**THE FIGHTING DEVIL DOGS—**
with Lee Powell and Herman Brix (B&W) 12 episodes
**MANHUNT IN THE AFRICAN JUNGLE—**
with Rod Cameron (B&W) 15 episodes
**ZOMBIES OF THE STRATOSPHERE—**
with Judd Holdren and Leonard Nimoy (B&W) 12 episodes
**KING OF THE TEXAS RANGERS—**
with "Slingin'" Sammy Baugh (B&W) 12 episodes
**SON OF ZORRO**—with George Turner (B&W) 13 episodes
**THE PHANTOM RIDER**—with Robert Kent (B&W) 12 episodes



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# VideoTimes

## PIRATE THIS PROGRAM

No, Abbie Hoffman is not into video. *Pirate This Program* is the latest endeavor of the perennial video production company Instant Replay, and it is up on the satellite. If your cable station opts for it, you get to see outtakes from *Mork and Mindy*, a visit



**Capt. Kirk repels Klingon attack.**

with Sony Chairman Akio Morita, a European commercial for Levi's to the tune of *Route 66*, and Fussballet, a videodisc program created by Sony for its player.

It sounds a little like Instant Replay's version of *Mondo Video*. And not surprisingly. The Florida-based video production company also puts out a videotape magazine from time to time with some of the very same offbeat and obsessive segments.

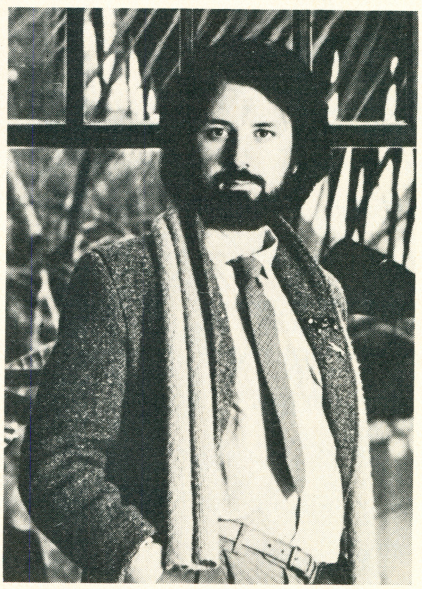
On future editions of Pirate This Program, look for outtakes from Star Trek and a New Guinean rite of manhood involving a plunge from a 100-foot tower.

## DAYDREAM BELIEVER

Michael Nesmith has come a long way since *The Last Train to Clarksville*. The former Monkee has embarked on a successful video career and his production company, Pacific Arts Television, is currently producing a half-hour show called Popclips for Nickelodean. You will remember, of course, that Nickelodean is the young people's network of (deep breath) Warner Amex Satellite Entertainment Corporation, which used to be plain old Warner Cable.

Anyway, Popclips will be hosted by a "videodisc jockey" who introduces video clips of rock music acts. Naturally, Mike Nesmith songs are presented in video form. His works include *Rio*, a Carmen Miranda-inspired bit of good natured psychedelia featuring Nesmith in a white suit and Panama hat; and *Cruisin*, an upbeat saga of a roller skating hero and his surrounding streetlife, somewhere in the vicinity of Venice, California.

Besides Nesmith's own works, some topflight acts have put in a video appearance in Popclips including the Cars, Graham Parker and the Rumour, and Louise Goffin. Video clips are donated gratis by the artists' record companies who usually finance the video promos.



**Mike Nesmith circa 1980.**

Incidentally, Pacific Arts Television is also in the rock promo videotape business and will be producing tapes for a variety of musicians on different labels. The company also has plans for feature-length movies, home videotapes, tv shows, cable shows....

## FEATHERWEIGHT

We caught a glimpse of a new VCR from Technicolor and found it to be truly portable. It weighs a mere seven lbs. and uses ¼-inch tape. In fact the cassettes of the Funai-manufactured unit are so small they could be mistaken for standard audiocassettes. Each records and plays 30 minutes of video. One-hour cassettes of the same size are promised.

This little portable should be available soon. Watch for details in the next (August) issue of **Home Video**.

## GO TO THE SOURCE

We don't know how we managed before we got our copy of *The Video Source Book*, with its ever-increasing listings of every kind of (non-pornographic) video program imaginable. Some of the choicer items we've unearthed while sifting through over 15,000 entries include *Tatooed Hit Man, In Search of Nazi Plunder, Domestic Cartoon Animals*, and *Zipper Application I & II*. But then we're a little strange. For those with more conventional tastes, there are movies from Abbott and Costello to Zorro, plus programs dealing with science and art, sports, business, and how-to-do-it, to name only a few.

Entries are listed alphabetically, with a by-subject index in the back, and the running time, distributor, format, release data, subject category, and brief (sometimes helpful, sometimes not) description are provided for each title. So if you're a list freak or a videophile or both, you'd probably have fun flipping through. The current edition of the Source Book costs $24.95, and is available from The National Video Clearinghouse, Inc., P.O. Box 3, Syosset, N.Y. 11791; phone 516/364-3686.

## VANITY VIDEO

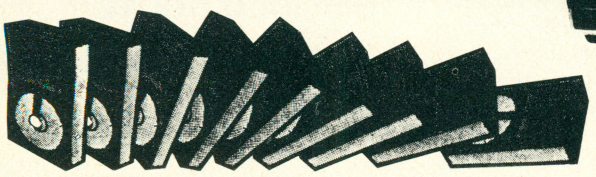
Your fantasy of instant stardom can now become reality—more or less—thanks to the founders of the suitably named "Get It On TV, Ltd." This clever organization is selling prime time on Manhattan Cable's *Channel* J for as little as a dollar a second.

The dollar-a-second rate applies if you send in your own videotape to be cablecast, or if you have a brief message you want typed across the screen. If you need equipment and a crew to get your message across, "Get It On TV" will provide them, for a still-reasonable two dollars a second. That's minimum $60 a *minute*, $1,800 per half hour, from 10:00 to 10:30 on weeknights, with a potential viewing audience (cable subscribers) of about a quarter of a million . . .

Variety's terse comment was "Vanity publishing has come to cable tv." Andy Warhol would approve. For details, write or phone: Get It On TV, Ltd., 121 E. 24th St., Suite 1206, New York, N.Y. 10010; 212/982-1830.

# LOOK WHO'S BACK ON TV





## FINEST QUALITY VIDEO CASSETTES

## GOLDEN AGE OF TELEVISION

**518 AMOS AND ANDY (1953)**
Two complete programs :THE HOSPITALIZATION POLICY and KINGFISH HAS A BABY. 54 minutes.
BETA 2: $39.95 · VHS: $42.95

**519 AMOS AND ANDY (1953)**
Two complete programs: THE ROBBERY and SAPPHIRE'S TURKEYS. 54 minutes.
BETA 2: $39.95 · VHS $42.95

**520 AMOS AND ANDY (1953)**
Two complete programs: THE BROKEN CLOCK and BATTLING RELATIVES. 53 minutes.
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**521 AMOS AND ANDY (1953)**
Two complete programs: THE BOARDER and IN-COME TAX 53 minutes.
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**522 AMOS AND ANDY (1953)**
Two complete programs: THE SECRETARY and RETURN OF MADAME QUEENIE. 53 minutes.
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**278 AMOS AND ANDY (1953)**
Special 2-part show: GETTING MAMA MARRIED 53 minutes.
BETA 2: $39.95 · VHS: $42.95

**636 THE HOLLYWOOD PALACE (1970)**
Last show of the series. With Bing Crosby, Fred Astair, Jimmy Durante, Ethel Merman, Sammy Davis Jr., Nat King Cole, Perry Como, Gene Kelly, Dean Martin, Judy Garland, Jack Benny, Buster Keaton, Tiny Tim, Groucho Marx, Milton Berle, George Burns, Bette Davis and many more! 52 minutes.
BETA 2: $39.95 · VHS: $42.95

**642 THE COLGATE COMEDY HOUR (1951)**
Featuring Spike Jones and the City Slickers in their first T.V. appearance. Includes live commercials by Ajax Cleanser and Halo shampoo! 60 minutes.
BETA 2: $39.95 · VHS: $42.95



**626 PETER PAN (1960)**
Mary Martin stars in this all-time favorite musical as a magical boy who sweeps children away to Never Never Land where they need never grow up. 101 minutes.
BETA 2: $49.95 · VHS: $52.95

**590 SHERLOCK HOLMES (1954)**
With Ronald Howard and H. Marion Crawford. Two complete programs: THE CASE OF THE IM-PROMPTU PERFORMANCE and THE CASE OF THE EXHUMED CLIENT. 54 minutes.
BETA 2: $39.95 · VHS: $42.95

**591 THE BING CROSBY SHOW (1963)**
With Bing Crosby, Bob Hope Edie Adams, Gary Crosby, The Smothers Brothers, Ken Carpenter, Pete Fountain Quintet, and David Rose and his Orchestra. 57 minutes.
~~BETA 2: $39.95 · VHS: $42.95~~

**073 SHOWTIME AT THE APPOLLO (1954)**
HARLEM VARIETY REVIEW. Three complete shows. Duke Ellington, Dinah Washington, Count Basie, Nat King Cole, Lionel Hampton, Mantan Moreland, and many others! 80 minutes.
BETA 2: $49.95 · VHS: $52.95

**514 THE BOB HOPE CHEVY SHOW (1956)**
Bob Hope with the entire cast of I LOVE LUCY. Also James Cagney makes an extremely rare T.V. appearance, and Don Larson the no-hit world series pitcher appears. 52 minutes.
BETA 2: $39.95 · VHS: $42.95

**648 THE GEORGE BURNS AND GRACIE ALLEN SHOW (1951)**
Live Burns and Allen in their prime! This is a Christmas show complete with George's monologue and Gracie's perpetual confusion! 30 minutes.
BETA 2: $29.95 · VHS: $31.95

**444 ERNIE KOVACS SHOW (1960)**
TAKE A GOOD LOOK. With guest stars Cesar Romero, Carl Reiner and Edie Adams; and Ernie doing several zany sketches. 30 minutes.
BETA 2: $39.95 · VHS: $42.95

**507 THIS IS YOUR LIFE (1954)**
Laurel and Hardy are surprised with their life stories on this rare T.V. show. Great nostalgic fun! 30 minutes.
BETA 2: $29.95 · VHS: $31.95

**415 THE BIG TIME (1959)**
MERCURY STAR TIME. Super all-star cast: Eddie Cantor, George Burns, Bobby Darin, Kingston Trio, George Jessel Jack Benny! 51 minutes.
BETA 2: $39.95 · VHS: $42.95

**641 THE COLGATE COMEDY HOUR (1953)**
Big time live T.V. comedy - variety show. Featuring Frank Sinatra, Eddie Cantor, Eddie Fisher, and more! 59 minutes.
BETA 2: $39.95 · VHS: $42.95

**478 TIMEX ALL-STAR COMEDY SHOW! (1962)**
One of the greatest comedy casts ever assembled. Johnny Carson, Carl Reiner, Mel Brooks, Buddy Hackett and others! Hilarious! 45 minutes.
BETA 2: $39.95 · VHS: $42.95

**065 YOUR SHOW OF SHOWS (1951)**
Sid Caesar, Marsha Hunt, Imogene Coca, and others. Great souvenir! 30 minutes.
BETA 2: $29.95 · VHS: $31.95

**066 YOUR SHOW OF SHOWS (1951)**
Sid Caesar, Imogene Coca, Melvin Douglas, Billy Williams Quartet, others. 29 minutes.
BETA 2: $29.95 · VHS: $31.95



**505 STAR TREK (1967-COLOR)**
THE TROUBLE WITH TRIBBLES. Probably the most famous episode. Apparently harmless little furry animals almost cause an intergalactic war, but instead become accidental heroes. 50 minutes.
BETA 2: $39.95 · VHS: $42.95

**504 STAR TREK (1967-COLOR)**
SPACE SEED. The Enterprise discovers a drifting Earth spaceship from the 1990's containing 70 people in suspended annimation who have become supermen! 51 minutes.
BETA 2: $39.95 · VHS: $42.95

**574 BLOOPERS FROM STAR TREK and LAUGH-IN**
The funniest bloopers ever offered! All-star fumbling and mumbling with Carole Channing, Bill Cosby, Milton Berle, Jonathan Winters, Bob Hope, Orson Welles, Sammy Davis Jr., Don Rickles and many others CAUTION: Contains some strong language. Hold onto your sides! 26 minutes.
BETA 2: $29.95 · VHS: $31.95

**638 LOST IN SPACE (1965)**
The pilot episode of the three year series that features the Robinson family, whose space voyage to another galaxy is sabotaged by foreign powers, sending them hopelessly lost in space. 45 minutes
BETA 2: $39.95 · VHS: $42.95

**549 MAMA (I REMEMBER MAMA) (1950)**
Peggy Wood leads an excellent cast in this classic T.V. show. Episode: QUEEN OF THE BEE. 29 minutes.
BETA 2: $29.95 · VHS: $31.95

## CLASSIC FEATURE MOVIES

**127 IT'S A WONDERFUL LIFE (1947)**
James Stewart and Donna Reed star in this Frank Capra masterpiece about a man contemplating suicide who is saved by an Angel, who shows him what the world would be like if he had never been born. 130 minutes.
BETA 2: $69.95 · VHS: $72.95

**492 OF HUMAN BONDAGE (1935)**
Bette Davis and Leslie Howard in the best film version of W.S. Maugham's novel about a doctor's strange infatuation with a vulgar waitress. 84 minutes
BETA 2: $49.95 · VHS: $52.95

**012 CHECK AND DOUBLE CHECK (1930)**
The original Amos and Andy in their only starring feature film role! Featuring the music of Duke Ellington's orchestra. 77 minutes.
BETA 2: $49.95 · VHS: $52.95

**440 THE MAN WHO KNEW TO MUCH (1935)**
Exciting Hitchcock thriller about a man whose little girl is kidnapped to insure his silence when he accidentally learns the plans of a group of international assassins. With Peter Lorre and Leslie Banks. 76 minutes.
BETA 2: $49.95 · VHS: $52.95

**007 THE BIRTH OF A NATION (1915)**
This epic blockbuster is D.W. Griffith's supreme masterpiece reconstruction of the American Civil War and its aftermath! Recorded at correct projection speed. 175 minutes.
BETA 2: $69.95 · VHS: $72.95

**126 THE SIN OF HAROLD DIDDLEBOCK (1946)**
Harold Lloyd stars in this Preston Sturges classic! Great supporting cast includes Rudy Vallee, Edgar Kennedy and Franklin Pangborn. 90 minutes.
BETA 2: $49.98 · VHS: $52.98

**461 TEN DAYS THAT SHOOK THE WORLD (1927)**
Russian director Sergei Eisenstein's masterpiece about the Russian revolution and its aftermath. Silent film with musical score recorded at correct projection speed. 95 minutes.
BETA 2: $49.95 · VHS: $52.95

**437 MR. HULOT'S HOLIDAY (1953)**
Jacques Tati's supurb and unusaual comedy, produced in France. 86 minutes.
BETA 2: $49.95 · VHS: $52.95

**424 GRAND ILLUSION (1937)**
Set during World War I, this is the story of the loyalty and courage of a group of captured Frenchmen in their heroic attempt to escape. Considered by many critics to be one of the greatest films ever made. Directed by Jean Renoir - in French with English subtitles. 111 minutes.
BETA I: $49.95 · VHS: $52.95

**119 LIFE WITH FATHER (1947)**
A humorous story set in the 1880's of a Father who rules his family, a Mother who rules Father, and their four children (who rule Mother) 118 minutes.
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# VideoTimes

## A RHETORICAL QUESTION

The videodisc? Technology of the 80's, you say. What would you say if we told you that Matsushita is planning to market a disc player that is incompatible with both the existing Magnavox system and the long awaited RCA system? It's a rotating disc, just like the others, but any resemblances are purely irrelevant.

Matsushita's Video High Density sytem (developed by its subsidiary JVC) uses a capacitance pickup stylus like RCA's Selectavision, and unlike Magnavox's laser system. But unlike RCA's, the VHD system's stylus is guided by an electrode which allows it, like Magnavox's system, to achieve random access to any point of the disc, as well as such special effects as slow-motion, still-frame and fast forward and reverse.

But you ask, don't several recent VCR makes feature many of these "special effects?" And how will the price of the disc player ever go down with three formats (so far) competing for the market? The people at Matsushita emphasize that the VHD system discs are duplicated in much the same way as audio discs, and that they hope to enter the market with a software selection of 200 programs, for which they are currently negotiating. Well and good, you say—but not without a touch of cynicism. The videodisc? It seems like a rhetorical question.

## INVASION OF THE PAY-TV SNATCHERS

Jaded channel-switchers should take more than an idle interest in a new pay-tv home terminal which would allow you to be billed by the program, by the month, or even by the minute. Invented by Bell Canada, the device would be connected to both your cable converter and your telephone line to work as a kind of automatic accountant, recording and transmitting information about what you watch and how long you watch it.

This is how it works: first you select a channel. Then, with a key you unlock a descrambler to restore the prescrambled video signal to normal, simultaneously triggering a memory device which records all viewing data. And finally, in the spooky words of Bell Canada, "at night and when the telephone is not in use, the information stored in the memory would be silently extracted over the telephone line and recorded on magnetic tape in the telephone exchange." (Is this *Invasion of the Pay-tv Snatchers?*) The info would be sent to the appropriate pay-tv services, who would also be getting a more accurate idea of their subscribers' viewing habits than Nielsen ever dreamed of.

The unit is not being marketed yet, but it promises to be an incredible problem-solver. For instance, the lock and key feature makes the terminal harder to steal, and easier for parents to censor. And in case you fall asleep at the screen, the machine will turn the set off at each program's end. Sounds like an automatic success.

## HAUTE CASSETTES

It's just too fabulous, but Videofashion Quarterly is now available from the Time/Life Video Club. You can now see the latest collections from such high fashion moguls as Ralph Lauren, Calvin Klein, Geoffrey Beene, Mary McFadden, Bill Blass, and Perry Ellis (among others) as their models flit down long runways into your hearts and the designers themselves explain the meaning of it all in short interviews.



**Videofashionable Calvin Klein.**

The video fashion magazine is offered on a yearly subscription basis for $99.95 which gives you four programs or $29.95 for each tape. Then, we'll see you at Bergdorf's.

## MY SON, THE VIDEO DOCTOR

The free VCR clinic at Columbia Audio/Video (Highland Park, Illinois) may not spawn a tv series—*Marcus Welby, Video M.D.? Video Hospital?*—but it could start a trend. Thirty-nine "patients" were diagnosed and treated by "technicians" in lab coats and stethoscopes during the clinic's two-day run.

Only two were discovered to be in serious condition, and remained behind at Columbia for "operations." The rest received a thorough cleaning as fond owners looked on. Any lingering anxieties were set at ease by tests conducted before and after via color-bar tapes and a wave-form and broadcast monitor.

The success of the clinic spurred Columbia marketing manager Gene R. Kahn to proclaim it an annual event. The venture also produced some interesting statistics: 29 of the machines were VHS, ten Beta; they came from nine companies and 21 stores; and over half were *more* than one year old.

## FANS ACROSS THE WATER

*Newsflash! Melted Panasonic back from the dead:* A tv rises from the ashes of a fire-ravaged home in living color, thanks to the family's video freak son. The set works, but the problem is that the melted console (looking slightly Dali-esque) doesn't quite fit into the family's post-inferno decor.

*Newsflash!* A Turkish restaurant installs a VCR to play imported belly-dancing tapes. Owners say it is cheaper than the real thing and easier on the digestion.

These touching tales of video devotion come not from the machine-smitten U.S., but from our BBC-bred cousins in the U.K. They seem to have fallen for the new technology in a big way.

We gather these impressions from a magazine called Television & Home Video, which brings Britons news of the home screen. From star profiles of such luminaries as Esther Rantzen (?) to lively behind-the-scenes reports on technical developments, the video scene is covered in typically British fashion, polysyllables and extra adjectives intact.

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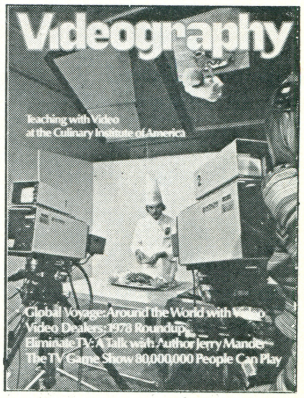
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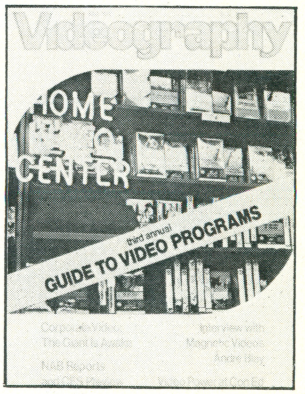
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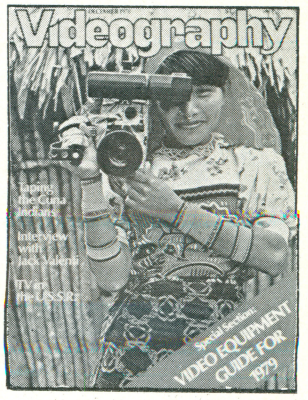
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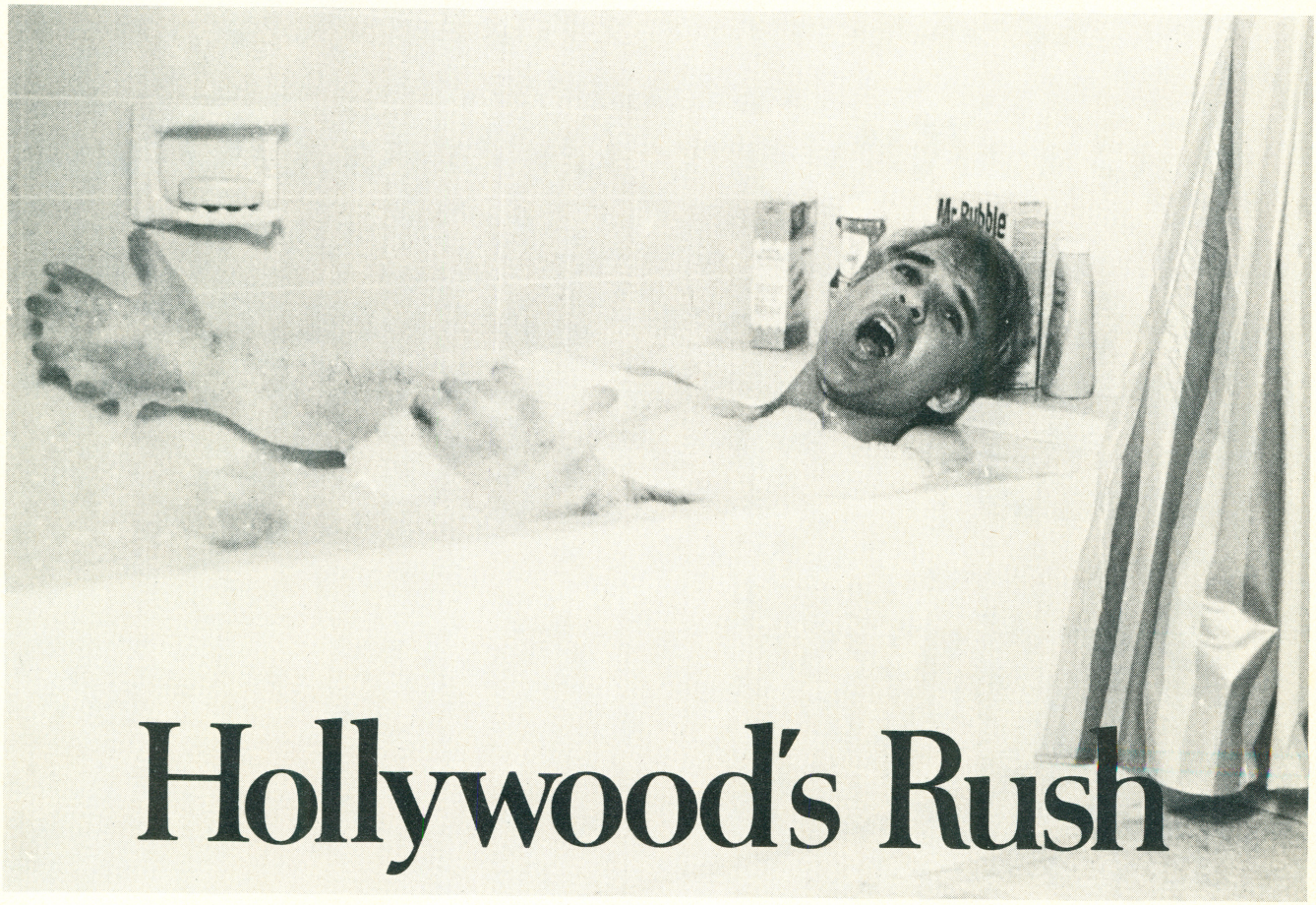
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# Hollywood's Rush to Tape and Disc

**The big movie companies are jumping on the home video bandwagon. Not only are they releasing more titles for the home video audience, they're doing it closer and closer to the films' theatrical release.**

## By Peter Caranicas

No one suspected that *The Jerk* was destined to be such a landmark film. Its star, Steve Martin, has been funnier on stage and on tv shows. Its box-office gross ($14 million in four months), while high, broke no records. Its reviews ranged from cool to lukewarm.

Yet *The Jerk* has been selected by chance and circumstance to become a milestone in Hollywood history. On April 1, just three-and-a-half months after the film's pre-Christmas theatrical debut, MCA released it on videodisc—and shortly after that on videocassette. Never before has a popular movie been available for sale to home video audiences so soon after its initial engagement at first-run theaters.

MCA's decision epitomizes one of the most significant trends in the movie business today: the headlong rush of the Hollywood studios into home video. Not only are more movie companies releasing more titles to the home videocassette market; they're doing it closer and closer to the films' theatrical release date in order to capitalize on the high public awareness built up through publicity and advertising when a movie is first released. For instance:

- *1941*, the World War II comedy with John Belushi, hit the theaters last December but unlike *The Jerk*, it sank. Yet, for different reasons, Universal made it available on disc and cassette through MCA at the same time as *The Jerk*. While it looked like it might never recover its costs at the box office, *1941* could at least attempt to make money in the home market while still fresh in the public's memory.





**The box-office hits released sooner than ever on video include: MCA's *The Jerk* (opposite page) starring Steve Martin, Paramount's *Grease* (left) with John Travolta and Olivia Newton-John, and WCI Home Video's *Superman* (bottom) with Margot Kidder and Christopher Reeve.**

• *Norma Rae*, the recent Sally Fields hit, became available on videocassette through Magnetic Video (owned by Twentieth Century-Fox) on May 1. Although initially shown in theaters well before *The Jerk*, *Norma Rae* enjoyed a box-office revival last spring owing to the nomination of the film and of Sally Fields for best picture and best actress Oscars. Cassette sales benefitted.

• *"10"*, the surprising sleeper of the 1979-80 season, was released on cassette by WCI Home Video, a subsidiary of Warner Communications, while still playing at theaters across the country on its exceptionally long run. The cassette was released to take advantage of a Playboy magazine cover pictorial on *"10"* discovery Bo Derek, acknowledges WCI Home Video chief Morton Fink.

The major film distributors have embraced home video with astonishing speed. Jack Valenti, president of the Motion Picture Association of America, emphasized that point at a speech made to the International Tape Association last March. He pointed out that in just 16 months the number of titles available from major movie distributors to the home market had grown from 50 to 477. Moreover, while in late 1978 only one MPAA member company—Twentieth Century-Fox—was cultivating the home video market, in early 1980 all nine member companies were doing so. The field now teems not only with old favorites like AVCO's *The Graduate* and Fox's *M*A*S*H*, but also fresh box-office smashes like Paramount's *Saturday Night Fever* and *Grease*.

What precipitated the rush? Two things. First, in October, 1979, a Los Angeles district court ruled that "noncommercial home-use recording of material broadcast over public airwaves does not constitute copyright infringement." The video industry breathed a huge, collective sigh of relief at that decision, which was a victory for Sony in a case brought against it by MCA Inc. (parent of Uni-





**Steve Martin hides his shame in *The Jerk* (left), available from MCA on cassette and disc. Bo Derek doesn't have to in *"10"* (above), distributed by WCI Home Video. Walt Disney Productions has also jumped on the home video bandwagon with films like *Old Yeller* (below), but has a rental-only policy.**



versal Studios) and Walt Disney Productions.

The decision removed all fear that home VCRs would be declared illegal. What's more, it freed Universal and Disney, which had made some movies available to the very limited videodisc market, to join the bandwagon and release the movies on videocassette. Universal plunged into the market whole hog with the very early release on cassette of *The Jerk* and *1941*, as well as other movies. More cautious, Disney now has a rental-only policy for cassettes and offers *The Love Bug*, *Old Yeller*, *At Home with Donald Duck* and others exclusively through Fotomat stores.

The second event that caused Hollywood to rush into home video was a statistic: sometime late last year the number of U.S. households owning home VCRs passed the one-million mark. If each of those households buys just one $50 movie per year, that's a hefty $50 million market. Of course, the number of homes equipped with home video gear will soon number in the multiple millions, and the purveyors of programs hope each home will buy several tapes or discs per year.

With the future looking so rosy, how long could Hollywood resist? In fact, certain powerful figures in the movie business are tempted to go one step further and try out the simultaneous release of movies in the theater and on cassette and disc. Twentieth Century Fox vice chairman Alan Hirschfield, speaking at the same forum as Jack Valenti in March, came close to advocating just that. Each movie title, he said, could reap an additional $1 million from cassette and disc sales if made available to the home market at an early release stage, and "certainly before it can be copied on pay-tv."

With that kind of thinking making the rounds in Hollywood, many people are asking: "Will there actually ever come a day when you will be able to choose between going out to see a movie the day it opens in a first-run theater, or buying a cassette or disc of the same movie to view at home?"

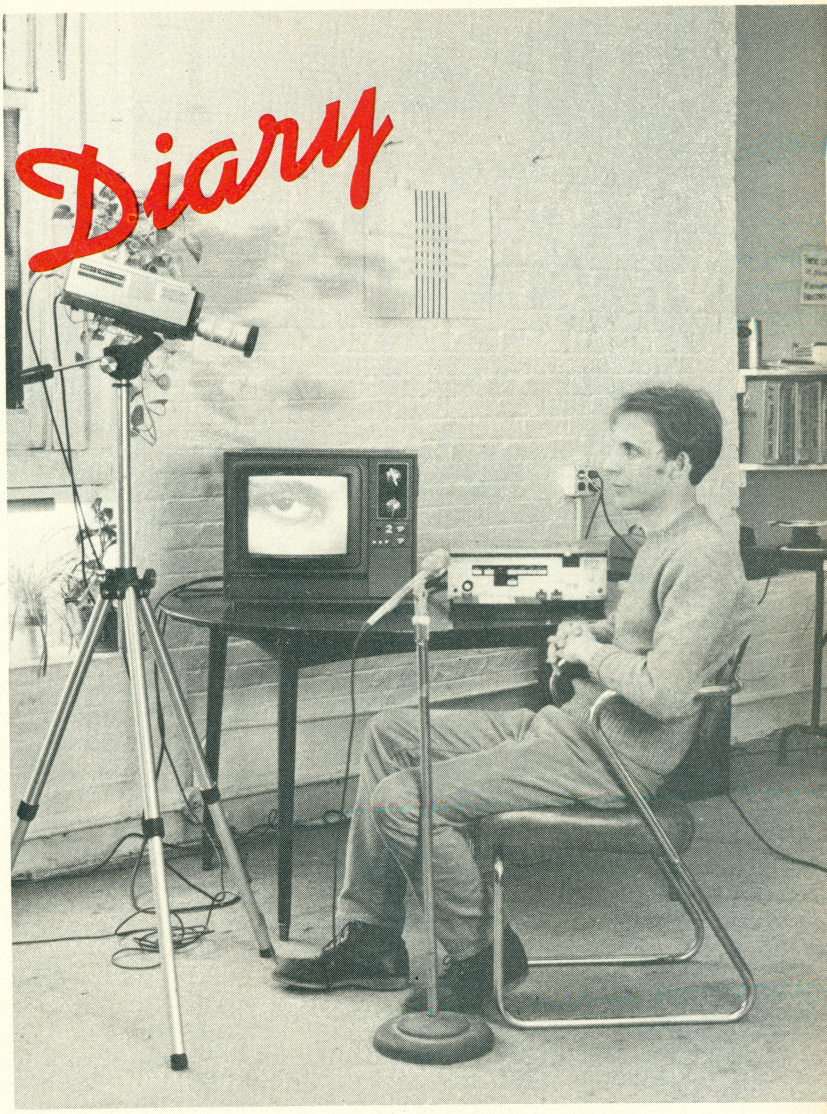
"Probably not," answers Andre Blay, president of Magnetic Video, "at least not for the next year or so." Blay, who pioneered the distribution of movies on cassette in 1977, points out that a limited initial release creates a mystique around a picture and is a traditional way of building up demand. He concedes, however, that a weak film could take advantage of early cassette release "to take advantage of all the hype."

Warner's Morton Fink doesn't rule out simultaneous availability in theaters and on cassette but cautions that it's too early to call the shots on future release patterns: "We have a fledgling industry called home video, with great expectations for it, and, unfortunately, with lots of confusion." Like others, he's waiting to see how the business develops. And chances are it will grow big enough to allow the existence of every release pattern known to Hollywood.

# Dear Video Diary

**Shooting just a few minutes a day helps you keep a visual record of your life—and you can watch your camera techniques improve, too.**

**By Madison Bell & Alex Roshuk**



**Take a good look at yourself using the camera's eye.**

Are you beginning to feel bored by the flow of programming from broadcast tv, cable tv, and prerecorded videocassettes? Did it ever occur to you that your own experience might be more valuable and interesting than any program you may watch or tape and that you have every reason to record it?

So why not shoot yourself?

Put your life in focus with a video journal. A VCR and camera can be used to reawaken your self-awareness in areas where television may have numbed it. Imaginative use of video can reverse some of the trends that place you in the position of observer.

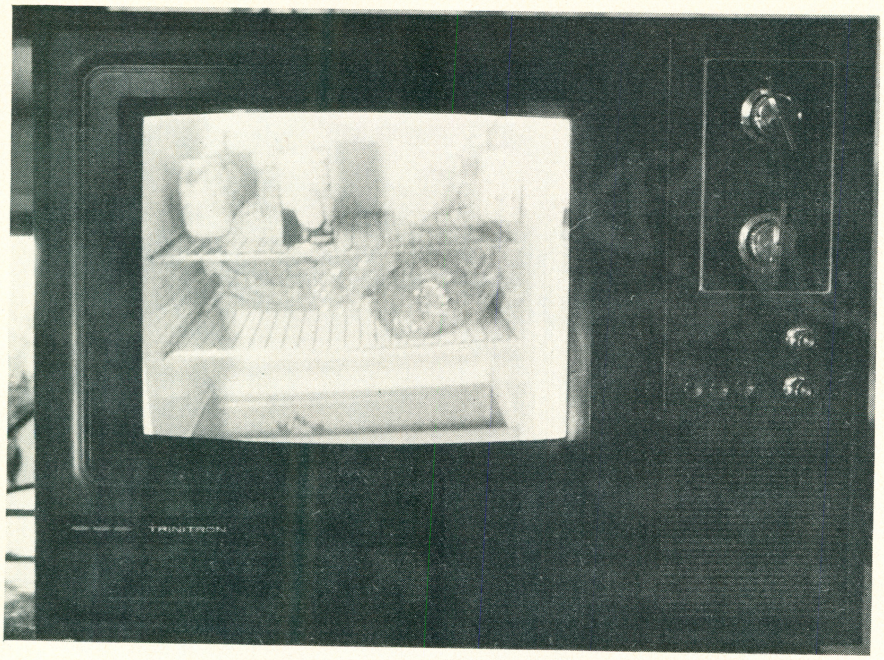
Video is an excellent tool for such an undertaking, and a considerably more sophisticated one than a five-year leather-bound diary. Letter writing and journal keeping are lost arts in the 20th century, casualties of the telephone and the pace of modern life. Introspection may also be on the decline.

It doesn't have to be that way. With a simple home video set-up, anyone can rival the feats of Samuel Pepys, the 17th century diarist who took the trouble to write down every event of every day of his life, the end product being a small but impressive library of handwritten volumes. Very few people could even consider putting such a comprehensive record of their own histories on paper. But it's much easier to put it all on videotape.

Realistically, you can start a video journal by shooting just a minute per day. At this rate you will use no more than one videocassette per month, and you will be sacrificing less of your free time than it takes to drink thirty cups of coffee. The schedule can be adjusted to your own needs and preferences, though it's probably a good idea to form the habit of shooting some small part of your journal on a daily basis. Now that the project begins to seem practically feasible, certain questions will occur to you: What are you going to shoot? How are you going to shoot it? Why are you doing all this, anyway?

What you shoot will be determined to some extent by the capabilities of your equipment. If you have a portable recorder you can go wherever you want, but if you don't you will probably have to stay indoors. It's likely that exceptional events will be the first to attract your camera: births, weddings, vacations, holiday gatherings—the stock footage of home movies. Ease of operation and instant playback make video a superior medium for the preservation of these landmark occurrences, and if you are already using video for this purpose then you probably won't want to stop. But your video journal should also fill in the gaps between special occasions, documenting your more ordinary days. Try aiming your camera at the commonplace.

At this point, the question of your relationship with the camera arises.



**If you spend a lot of time at the refrigerator, include it in your video diary. This is your life.**

You may treat the camera as an addition to your own eye which sees everything you choose to see, and remembers it in detail. In this case you are recording your activity from your own perspective. Or you can aim the camera at yourself and allow it to record your activity from a remote perspective. As your video journal expands you will want to experiment with both of these techniques, but the *basic difference* between them is worth remembering.

To practice the first technique, try wearing your camera as a monocle for a while. Don't turn the recorder on yet, but keep the camera to your eye, while you walk around your home or your neighborhood, or take a bus. Your friends may laugh at you, but you will get thoroughly accustomed to the way your environment looks to your camera. To avoid bumping into things you will have to keep the camera reasonably steady and move it fairly smoothly, which will make you a better cameraperson in general. However, you shouldn't worry about imitating professional camera work, because you are making your tape to satisfy yourself, not the requirements of conventional television.

When you are tired of this exercise, take the camera into your tv room and shoot a stationary, wide-angle shot of the area, letting the tape run for perhaps thirty seconds. Though this may seem to be the most ridiculous waste of tape you can imagine, if you review this shot two weeks later, you will probably notice that several things about the room have changed. Anyone with minimalist predilections can make a very satisfactory video journal by taking daily shots of the same area from the same camera angle. When a long series of such shots is reviewed, virtually imperceptible changes in the area covered may come to seem quite drastic. A tape like this one might seem too boring to watch . . . but remember that you live in it and it might be interesting to you.

As a second basic strategy, take the camera and do some travelling shots of any or every room in your home. Try different angles—close-ups as well as long and medium shots. Use the camera for a detailed exploration of any object that interests you. You should find that some objects that normally do not interest you take on more meaning when you consider recording them, or after you have recorded them. At first you may feel that what you are doing is banal to the point of absurdity, but keep in mind that a video journal, like a written diary, will seem more attractive on review than it does while you are making it.

The next thing to try is replicating some of your familiar patterns of movement. Carrying the camera, go through some of your habitual routines. Tour your home again, but this time don't get too involved in detail, because what you are doing now is recording the visual side-effects of your most ordinary movements. If your equipment permits, take the camera for a walk through your neighborhood. Since you have been playing with your camera a lot recently, you should almost be able to forget that it is between you and what you see, and simple camera technique will be second nature to you.

If you have gone through all these stages at the rate of one minute's recording per day, a month has passed already, and it's time to consider some more complicated subject matter, such as animate objects. No doubt some of your pets, or friends, or family, have already drifted into a few of your shots, but now you are ready to focus on them directly. Stick to the idea that the camera is a simple accessory to your own vision as you begin to do some shots of other people.

People differ from walls and furniture in that they alter their behavior when a camera is around. Reactions range from ducking and blushing ("Don't take my picture!") to exaggerated acting for the camera, and for your video journal you don't want either of these.

The best way to suppress both types of response is to make the camera's presence so familiar that everyone can forget about it. You can desensitize your family and friends to the camera in the same way that you have already desensitized your own eye: by keeping it in front of them all the time. If you are doubtful of this method, watch a few segments of An American Family, the controversial cinema vérité account of a California family that aired on public television in the mid-70's.

When you are shooting your friends and family for your video journal, you don't need to look for anything bizarre. The opposite is probably more desirable at first, because if you succeed in establishing an accurate record of common daily events your tapes will be fascinating to watch in the future. Averaging one minute per day, you can spend another month doing this, and fill up another tape. Two volumes of your video journal are now complete, and now is a good time to review them.

An outstanding feature of any tapes you may make according to these prescriptions is that you yourself don't appear in them. Maybe it's time to change all that, to stop pretending that the camera is your eye and start bringing yourself into the picture. Once more, the best plan is to

**Brief shots, executed on a daily basis, can provide you with new ideas about your habits and how they develop and change in time. You see yourself as others see you.**

start very simply.

To begin, position your camera somewhere above your tv set and, using the tv as a monitor, look at your self on the screen. You will notice that, no matter how hard you try, you cannot meet your own eyes. Watching yourself in a video monitor is nothing like watching yourself in a mirror. The video image is neither reflected nor reversed, and at first the absence of image reversal when you use video can create confusion between left and right. Mirrors only permit you to see yourself engaged in the act of looking at yourself. In the video monitor you can see yourself engaged in any activity, without precisely watching yourself at all. Instead, through the agency of the camera, you are able to see yourself as you appear to others.

So what? Clearly video self-monitoring can be a good way to make sure that your hair is straight in the back. It also offers an opportunity for nonreflective self-observation and self-analysis.

Now you can begin to use the camera to get a detached look at your own activities. When you shoot yourself from a distance, wide-angle stationary shots will be the most practical, unless you have a versatile tripod or a very obliging friend, and you'll probably want to stay indoors. Set up the camera in inconspicuous locations in the various rooms of your home on a bracket, a small tripod, or a bookshelf. Let the camera run as you pursue your usual routines. These segments of your video journal will give you a view of yourself that you can get in no other way. Brief shots of this kind, executed on a daily basis, can provide you with new ideas about your habits and the way in which they change and develop over a period of time. You may systematize the segments by shooting a specific action regularly, or you can just turn on the camera whenever it seems worthwhile. A remote switching device will be useful for this sort of shooting.

You will want to try to tape encounters that you have with other people in this same format (though you should be careful about taping anyone without informed consent). Shots like these can even be revelatory, as you put yourself into the third person and observe and review your own behavior among others. At this point your video journal may reach an alarming level of candor, but you, after all, are in control of it.

When you have experimented with several of the strategies suggested here, and any others that may suggest themselves to you, you should think about editing your video journal. It will probably be most practical for you to edit in-camera. You can create simple structures for your journal by planning in advance. Reserve specific tapes for particular subject matter or classes of shots. For smooth transitions, fade in and out of your shots by opening and closing the lens aperture. If it is feasible, you might find it worthwhile to edit your tapes more elaborately.



**Show the diary your new watch.**

So what's the point of a video journal? First of all, your grandchildren will love it. If a picture is worth a thousand words then 30 images per second have an incalculable value in terms of information rendered to posterity. But that isn't the only reason for keeping a video journal, or even the best one. Take a short shot, any simple shot, and review it immediately; remember that what you are viewing is no longer the present, it has already slipped into the past. How well do you think you can remember the details of this event even now, a moment after it has taken place? What about next week? Or next year?

The regular use of recording equipment can sharpen your perceptions, and in the long run the video journal should enhance the intensity of your life in the present. Without becoming more self-conscious, you will become more self-aware; you will arrive at a new sense of yourself as an actor in the affairs of your own life. That alone may be a considerable achievement in an era when almost everyone is in danger of becoming a passive receptacle for entertainment. It might be worthwhile to spend a few minutes a day making media technology work for you instead of on you.

**A stationary camera can record daily changes in your room.**



# Gazing into the Video Future

**Are you ready for. . .**
**★ recorders the size of matchboxes?**
**★ cameras the size of buttons?**
**★ tv you can get your hands into?**
**In 25 years, you won't be able to do without them.**

## By Mark Schubin

**"While the first atomic propulsion has been assigned to a submarine, it can be taken for granted that before 1980 ships, aircraft, locomotives, and even automobiles will be atomically fueled. I do not hesitate to forecast that atomic batteries will be commonplace long before 1980."**

That was just one prediction made by RCA Chairman David Sarnoff in an article entitled "The Fabulous Future" which appeared in the January, 1955 issue of Fortune magazine. Many of the other predictions—homes lit without lightbulbs and air conditioners with no moving parts, for example—fared equally well.

How, then, can I, no David Sarnoff, dare to make predictions about television twenty-five years from now? How? Well, why not?

While the crystal ball warms up, let me first define the beast whose palm I will read. Television can be divided into five fields: acquisition, storage, processing, distribution and presentation. Acquisition is the process by which a television camera turns lightwaves into video signals and a microphone turns sound waves into audio signals. Audio plus video equals television.

Storage is some way of holding on to those signals for a while: for example, by using videotape. Processing does something noticeable to the signals, like editing them together or changing their color. Distribution gets the signals from the people who want to be paid for them to the people who want to pay for them (or the people who the people paying for them want them to get to) and presentation turns the video and audio signals back into light and sound waves. Everything else is just technical garbage.

So? Well, the crystal ball has warmed up enough for the first prediction: by 2005, a majority of the television households of the United States will have the capability to deal with all five fields of television. Meaning what? Well, you have a tv set. Big deal; so does almost everybody. Everybody has a television presentation machine.

The fact that you are reading this gives you a good chance of having a videotape recorder as well. Very good! That puts you in an elite percentile of your fellow tv-owners and gives you access to two out of the five fields. As a video recorder owner, you've got a possibility of owning a camera as well. Hooray! Super elite and three out of five! Processing? Unless you're a video artist or a professional program producer, it's highly unlikely that you've got any processing equipment and, as for distribution—ha! Only if you're an amateur radio operator dealing in ham tv, a weirdo using slow scan on your telephone lines or an illegal microwave operator do you have any access to television distribution.

However, I repeat: By 2005, a majority of U.S. television households will be dealing with all five television fields. How come? The crystal ball is now fully warmed, so let's leap right in.

### ACQUISITION

Why doesn't everybody have a television camera today? Mostly because they're expensive. Also they're big, heavy, frequently difficult to operate, prone to failure when dropped, liable to go out of focus as often as they please and produce only two dimensional pictures.

Why are today's cameras so undesirable? Simple: Glass.

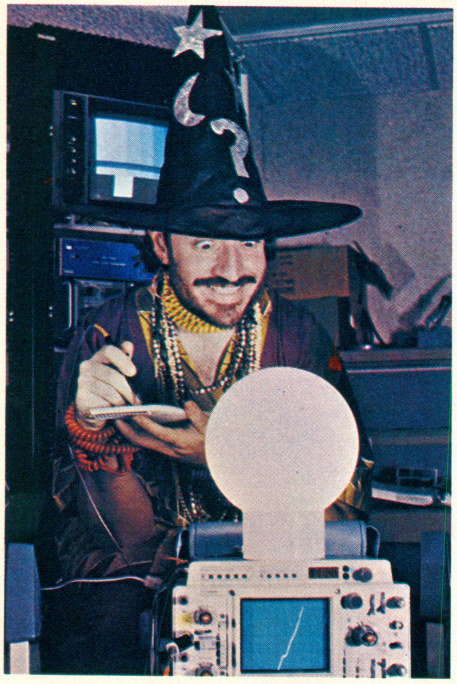
There are at least two pieces of glass in virtually every television camera extant. One is the lens (which may, itself, be composed of 30 or more pieces of glass) and the other is the camera tube (which in many color cameras is actually three or four tubes and requires additional pieces of glass like mirrors or prisms to break the colors into their components). Yes, in this virtually solid-state world we live in, one of the few places you will continue to see vacuum tubes is in television cameras.

What's wrong with lenses and tubes? They *break when* dropped. Or when hit with a hammer. They are difficult to manufacture to perfection (though their materials are cheap as sand). In fact, broadcast camera tubes cost more than $2,000 each! Vacuum tubes consume more electricity than equivalent solid-state circuits. They're bigger. They give off heat. They require time to warm up (just like my crystal ball). They're heavy.

Prediction number two: By 2005,

Photos of Mark Schubin by Carol Kitman





**"By 2005, we'll have a tactile control unit," says Mark Schubin, left. "When you want to pull Walter Cronkite's cheeks, you'll just grab on and pull. When you want to squish Chuck Barris, you'll just squish away."**

virtually no television camera will have a single tube in it. Cameras will be 100% solid-state and will be small enough to fit on a button (assuming we still have buttons). They will also be cheaper than a tankfull of automotive fuel (which may, by that time, be metal hydrides). Barring accidental placement under a mail rocket, they will be virtually indestructible. They will have no adjustments and (perhaps not the ones sitting on buttons) will provide gorgeous color pictures equivalent to large format photographs.

How come? Well, we'll be using solid-state imaging devices. In 1974, I had the pleasure of playing with the prototypes of those cameras, developed by Bell Laboratories, General Electric, RCA and Fairchild. Even then, black-and-white resolution was roughly equivalent to that available in industrial cameras. The cameras were small enough to fit in the palm of a hand and ran off of nine-volt transistor radio batteries. So why do we have to wait until 2005 before we get them at home?

We don't, really, but we do have to wait a while. One of the biggest problems now is what's called "yield." If the tiniest element on a large solid-state imaging "chip" is bad, it will put a white or black splotch into the picture (and, actually, with the technologies now available, may put a whole line into the picture). With today's yield (the number of good chips per batch), a high quality, blotch-free chip costs far more than the equivalent tube.

And then there's color. Bell Labs' 1974 color model was about the size of a cigar box, or roughly three times the size of the smallest tubed color camera then available. How come? Because it had a prism inside to separate the incoming light into its component colors.

This year, several Japanese companies will be demonstrating work on single chips that can create color pictures without recourse to prisms or mirrors, so in a few years we should be seeing the first color cameras the size of buttons (well, political campaign buttons, anyway).

So there you are with your button camera, only you're bent over because coming out of the button is a 20 pound lens on one side and a 20 pound viewfinder on the other. Let's get rid of the viewfinder first.

By 2005, it might be possible to feed television signals directly into the brain, but my crystal ball is a bit foggy there, so let's figure out something else. What's the difference between an electronic viewfinder and a hole with a couple of crosshairs? The viewfinder shows you exactly what you're getting; the hole just shows the area being shot. The major difference between the two boils down to being able to see whether or not the scene is in focus. Today, you can buy a Polaroid camera that sends out little sonar pulses to focus itself. A more complex system, but one which may work better than sonar during a pan, involves a mathematical analysis of the video signal called a Fourier analysis, which enables the frequency content of the signal to be isolated. The greater the high frequencies, the sharper the focus. Anyway, regardless of how it's done, 2005 cameras will focus themselves, unless you don't want them to for artistic reasons.

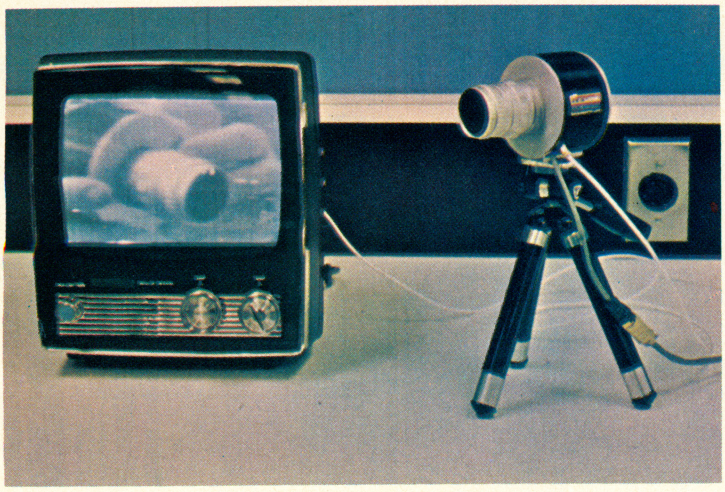
Having sort of explained away focus, I now exercise my literary prerogative to pretend that I've explained away all need for a viewfinder on these tiny cameras. Thus, we may proceed to the next issue: the lens.

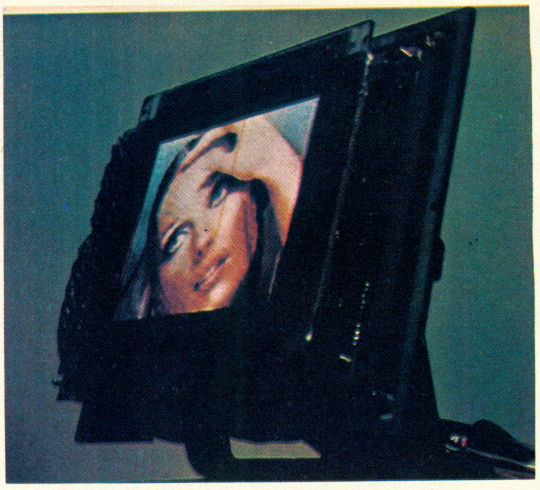
What's the difference between the crummy little dot of glass on those $1.29 cameras you find in souvenir stores and the $30,000 contraption that sits on the front of a broadcast television camera? A lot, but, for the sake of simplicity, let's boil it down to one word: quality. Lenses are subject to many aberrations. A single piece of glass cannot focus all colors simultaneously, so more pieces of glass are added to correct that problem. A spherical lens (read: a cheap lens) causes light to be focused on different planes depending on where it entered the lens. Complex lenses called "aspherics" compensate for that problem. Coma, a sort of comet-tailing effect for points near the edge of the picture, can be fixed by adding still more glass and calling the thing an "aplanat." And on it goes.

Well, suppose you don't compensate for any of these aberrations. Then, you get a messy picture. Ever take a picture that was way out of focus or one where you jiggled the camera badly and the whole thing was a smear and you cried because it was such a beautiful shot, too? Well, researchers at the State University of New York, the University of Utah and elsewhere have been doing research recently into a process called "*image* deconvolution." Image deconvolution can take an out of focus print and restore the focus.

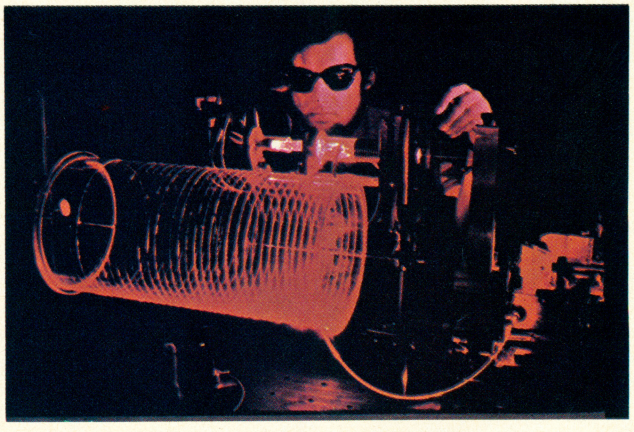
Oh, it's still a very crude process, but, applied to a solid-state camera, it could possibly compensate for a great many lens foibles. So now we're down to a cheap smudge of glass over our button camera. Well, what about zooming? How do you *zoom* with a smudge?

You can't, but even today, television production houses are zooming in and out on pictures already recorded on tape, using devices called "digital effects units" (more on these later). Zooming out without changing the lens is fairly easy and was even done

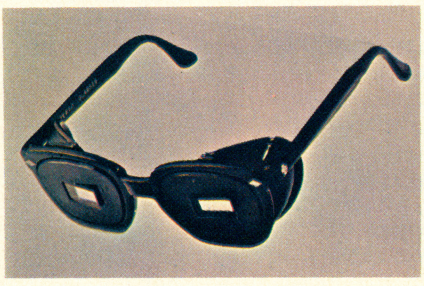


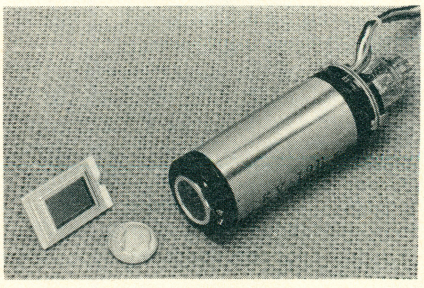












**Home Video 2005? No, laboratory video 1975. Here's what the labs had five years ago (from top): Fairchild's tubeless camera, Sony's thin-as-glass color tv, GE's wide-screen projection, Bell's fiber optics, Bell's tubeless camera (the black dot beneath the researcher's hand), 3-D Technology's dimensional glasses, and RCA's camera chip, compared with the tube it replaces.**

with the old camera tubes used in the 1940s and 50s. Zooming in is a bit trickier. Even the digital effects units usually limit their inward zooming to a magnification of two, because, after that, the picture gets too fuzzy. It all depends on how many picture elements can be crammed onto one of these chips, and I'll use my literary prerogative again to say that I've answered the question of zooming.

Now we've got a camera on a button with a smudge of a lens. Can we go farther still? You betcha! Ever hear of holography? It's a form of true, three dimensional photography utilizing lasers. Holography is totally lensless photography and 3-D to boot! Will holographic techniques be applied to television? The crystal ball says yes! Will it happen by 2005? The crystal ball is smouldering. Time to change subjects.

Okay, so we've got a tiny, rugged, cheap camera. What about the microphone? There are already cheap microphones. There are also expensive microphones, but even these tend to cost less than the least expensive video cameras. What there isn't is a microphone you can point like a camera.

If you're on a street corner and you need pictures of someone across the street, all you need to do is zoom in. If you need to hear what the person



**"In 2005 you won't get a tv listing showing what's on at 7 p.m. You'll get a phone book listing hundreds of thousands of programs, which will be stored in memory banks. If you want to watch my program, you'll just dial my number."**

across the street is saying, you can use the most expensive microphones, in conjunction with parabolic reflectors and interference tubes and all of the other tricks of the trade, and what you'll end up with is a lot of traffic noise, with maybe a little speech mixed in. We need a microphone that can be pointed at a target.

Calrec, a microphone manufacturer, has started experimenting with the use of electronic analysis circuits in conjunction with multiple microphones to create artificial pickup patterns. The process, used by the military in radar, is called a "phased array." The Calrec system uses only four microphones. Possibly, if a thousand microphones are used, and computing power is applied, we'll come up with a microphone that can be pointed like a camera. Sound, unfortunately, remains one of the black arts and defeats the power of the crystal ball.

**STORAGE**

Suitably equipped with a button camera on our wrists next to a pinpoint microphone, we will merrily skip through the bright, weather controlled days of 2005 on our moving walkways, shooting away at the sights and sounds of the new millenium. Then what? Will we be lugging our 20-pound videotape recorders along to record what we like? Heck, no.

Prediction number three: By 2005, we will be able to record and play television programs, with virtually perfect quality, using a machine that has no moving parts! Furthermore, the machine may well be smaller than the medium used for the recording (connectors and control panel excluded) and the medium used for recording may be as small as a matchbox for an hour long program!

Well, I've stuck my neck out on that one, but I think it will come to pass. Look at past history: In 1953, an RCA videotape recorder consumed 180 square inches of tape every second. In 1978, just 25 years later, an RCA videotape recorder that worked far better than the original consumed about a quarter of a square inch of tape every second. Well, that's tape.

Twenty-five years ago, a computer that could do what your business card-sized calculator can do would have occupied the better part of a building. Well, that's computers.

Television recording in 2005 will be computers, not tape. Computers, as you probably already know, can only deal with two states: yes or no; on or off; one or zero. Yet they can deal with those two states at tremendous speed. Well, it's possible to change video and audio signals into numbers which can, in turn, be represented exclusively by ones and zeroes. It's done all of the time. When you call a telephone number that was disconnected and hear a message informing you of that, chances are excellent that the message you are hearing is being played back from bubbles of magnetism in a no moving parts chip. When you watch a fast breaking news event on tv, chances are excellent that the signal from the remote crew is being changed into numbers, stored briefly in transistor memories, and then sent on to you at a rate which is compatible with your television station. This device is called a frame synchronizer and it, too, has no moving parts.

Ten years ago frame synchronizers were a dream. A few years ago they filled an equipment rack six feet high. This year, they're about 2½ inches high. There have been similar reductions in price. A frame synchronizer stores one frame (one thirtieth of a second) of video. Today, that's still 2½ inches and more than $10,000. RCA Laboratories predicts that one frame can be stored this way for $100 by 1985 and for $10 by 1990. Projecting that series, we'd get $1 in 1995, 10 cents in 2000 and 1 cent in 2005. That would come to 30 cents per second, $18 per minute and more than $1,000 per hour.Tell that to broadcasters today and they'll jump for joy, but $1,000 seems a bit much for a consumer to pay for an hour of prerecorded programming.

I'm more optimistic. Look at what's got to happen between now and 1985 to meet the $100 figure. The price has to drop from more than $10,000. At that rate, a frame would cost only $1 in 1990, 1 cent in 1995, .01 cents in 2000 and .0001 cent in 2005. At that rate, a second would cost .003 cent, a minute would cost less than a fifth of a penny and an hour would cost about 11 cents. Well, I'm not that optimistic, but somewhere in between 11 cents and $1,100 there's going to be a no moving parts hour of recorded television available to consumers in 2005. Furthermore, everything will be so small that camera, microphone, recorder and batteries (sorry, probably not atomic) will fit into a package about the size of a pocket camera—maybe even small enough to wear on your wrist (in which case, you can forget the batteries—by 2005 we will have mastered the technology necessary to draw electricity directly from our bodies).

Having predicted the matchbox-sized, no moving parts recorder, it's difficult to regress to less stupendous feats of storage, but you might want to consider them, anyway. If, by 1990, a no moving parts frame costs even $10, that's still not very much to add to the price of a tv set. Thus, watching tv ten years from now, if you see something you like, you'll be able to freeze

*continued on page 82*

# Video Art from A to Z

**Video art can be seen in museums, schools, libraries and artists' spaces, and it is slowly becoming available for home viewing. Here is an introduction to the people, places and programs of video art.**

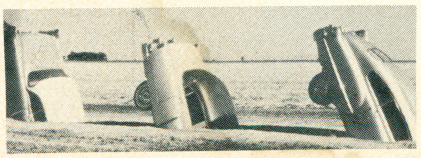
**By Victor Ancona**

## A

**Albright-Knox Gallery.** Part of the Buffalo Fine Arts Academy. Distributes a series of interviews on Beta cassette with world-famous European and American fine artists, as well as tapes of art anthologies, art history and education, and installations.

**Aldighieri, Merrill.** Videographer. See **Tripician, Joe.**

**Alpert, Jon.** Videographer. See **Downtown Community Television Center.**





**Ant Farm's Cadillac Ranch, below left. Above, *The Eternal Frame*.**

**Ant Farm.** A San Francisco-based collective formed in 1968 by artists Chip Lord, Phil Garner, Douglas Michaels, and Curtis Schrier, whose works include *The Cadillac Ranch Show*, in which ten cars are buried end-up and above ground in a wheat field as a monument to the rise and fall of the Cadillac tail fin, and *Media Burn*, in which the makers celebrate our television addiction by having a specially designed Cadillac crash through a barricade of burning television sets.

**Anthology Film Archives.** Viewing space and library for avant-garde film and video in New York's SoHo district. Founded by filmmaker Jonas Mekas. Video curator, Shikego Kubota.

## B

**Barzyk, Fred.** Program director. See **WBGH**.

**Brandenburg, Carol.** Program director. See **TV Lab at WNET/Thirteen**.

**Brundage, Patricia.** Distributor. See **Castelli-Sonnabend Tapes and Films**.



**Buchner, Barbara.** Video artist producing short, evocative pieces combining a spiritual outlook and modern electronic technology.

## C

**Canepa, Anna.** International art dealer based in New York. Handles performance artists and video artists. Distributes videotapes as Anna Canepa Video Distribution Inc.

**Carnegie Institute Museum of Art.** The Film section of this Pittsburgh museum issues a monthly Film and Video Makers Travel Sheet reporting on travelling exhibitions and lecturing artists.

**Castelli-Sonnabend Tapes and Films.** Video art tape distributor formed by the Leo Castelli and Sonnabend art galleries in New York. Director: Patricia Brundage.



**Dance video by Doris Chase.**

**Chase, Doris.** Began her art career as a painter, using shaped canvas. Later executed large kinetic sculptures. Now produces video incorporating structural forms and dancers, utilizing electronic motion, color and layering of images.



**Wendy Clarke's *Chapter One*.**

**Clarke, Wendy.** Videographer. See **Interactive Video**.

**Communication Artists Network.** A non-profit organization, based in New York, founded in 1979, offering artists, arts organizations, and institutions access to a computerized base of arts-related information, including data, graphics, and slow-scan video.

**Community Media Center.** Typical name for the dozens of local facilities supporting personal production of video and film. Usually have editing and postproduction facilities for inexpensive rental. May have portable video gear available. May teach basic or advanced techniques. Almost always non-profit, sometimes university-supported.

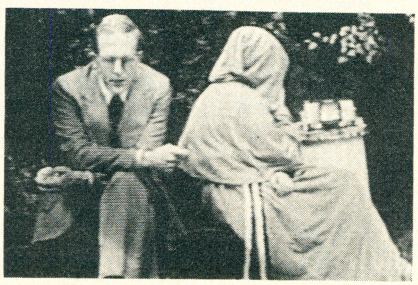
## D

**Davis, Douglas.** Innovative artist, author, art critic. Fascinated by video as a continuous recording tool and pioneer in two way interactive video and live satellite telecommunications. Co-editor of *The New Television: A Public/Private Art*.

**Donnell Library Center.** Video/Film Study Center of this New York Public Library facility, across the street from the Museum of Modern Art (see listing), has the most extensive collection of video art tapes in the world. "Meet the Makers" series introduces artists and their works. Also daily noon showings of video.

**Downtown Community Television Center.** Best known for perceptive and humanistic documentaries produced in conjunction with the TV Lab at **WNET/Thirteen** (see listing) and seen on PBS. Videographers Jon Alpert and Keiko Tsuno have given us *Cuba: The People* (1974), *Chinatown: Immigrants in America* (1976), *Health Care: Your Money or Your Life* (1977) and *Vietnam: Picking Up the Pieces* (1978). Alpert's work has broken into commercial tv with his exclusive reports for NBC television news from Nicaragua and Cambodia, and his interview with Fidel Castro on his way to the United Nations in 1979.

## E



***History of Broadcasting* available from Electronic Arts Intermix.**

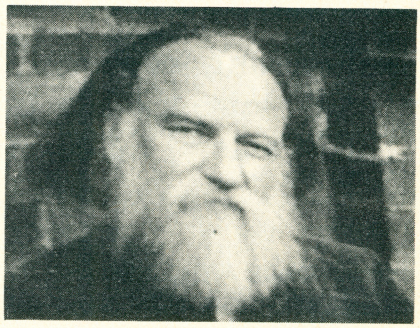


***Big Apple Circus* from EAI.**

**Electronic Arts Intermix.** A non-profit organization in New York, founded by Howard Wise. Editing/postproduction facility serves more than one hundred independent artist-producers a year. EAI also distributes video programs (art, documentary, etc.) on ¾-inch Beta and VHS cassettes. The current prices ($175-300 for purchase, $50 for one-viewing rental) are better suited to institutions than individuals.



**Ed Emshwiller (center) directing his tape *Sur Faces*.**



**Emshwiller, Ed.** Painter, filmmaker, video artist, teacher. Now dean of the School of Film and Video, California Institute of the Arts.

**Experimental Television Center Ltd.** Oswego, New York non-profit facility specializing in electronic imagemaking and manipulation. Considering Beta/VHS cassette marketing of works of artists who have used the center, including Peer Bode, Meryl Blackman, Barbara Buchner, Doris Chase, Shalom Gorewitz, Carol Goss, Ralph Hocking, Henry Linhart and Neil Zusman.

## F

**Fitzgerald, Kit.** Videographer, working in collaboration with John Sanborn, producing abstract video images utilizing advanced computerized techniques.

## G

**Global Village Media Center.** New York non-profit resource center founded in 1969. Holds screenings and lectures, offers courses through the New School for Social Research, sponsors annual documentary festivals. See also **Gustafson, Julie**, and **Reilly, John**.



**Gustafson (center) in *Home*.**

**Gustafson, Julie.** Independent video documentarian and associate director, Global Village Media Center (see listing). Producer of *The Politics of Intimacy* (ten women discuss sexuality). Co-producer with John Reilly of *Giving Birth: Four Portraits* and *Home*, both seen nationally on PBS.

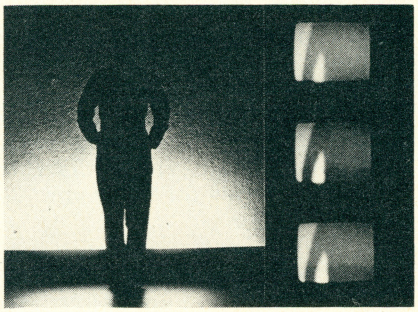
## H

**Hanhardt, John.** Video curator. See **Whitney Museum of American Art.**



**Portrait of a lady: Hertzberg's *Autobiography of Miss Jane Dubois*.**

**Hertzberg, Alan.** Commercial photographer turned video portrait artist with his 12-chapter, 162-minute *The Autobiography of Miss Jane Dubois*.



**Nan Hoover's installation: variations on a theme.**

**Hoover, Nan.** American-born performance artist now living in Amsterdam. Video work emphasizes exploration of subtle changes of light falling on the face and body.

**Howard, Brice.** Author of *Videospace and Image Experience*, an analysis of the basics and meaning of video. Former director, National Center for Experiments in Television, KQED, San Francisco.

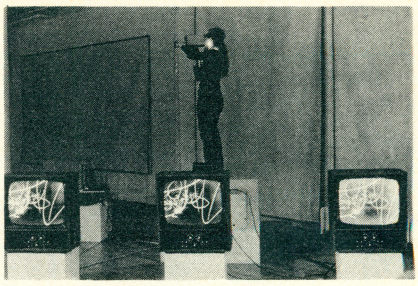
## I

**Image Processing.** Electronic manipulation of video images through the use of feedback, oscillators, colorizers, computers, and synthesizers.

**Independent Focus.** Showcase of independent film and video shown on New York PBS station WNET. Marc Weiss, coordinating producer. The first series of works ever selected for broadcast by a formal peer review panel.

**Independent Producer.** Anyone producing who does not work exclusively for a tv station or network. The title applies to Norman Lear and to you, if you're making your own tapes.

**Installation.** One or more monitors used sculpturally and environmentally in an exhibition space; live cameras and monitors used interactively with people or the environment. Artists working in this area of self-expression include Shigeko Kubota,



**Installation: multiple stimuli.**

Nam June Paik, Taka Iimura, Antonio Muntadas, Ira Schneider, Vito Acconci, Beryl Korot, Les Levine, Wendy Clarke, Mary Lucier, Andy Mann, Peter Campus, and Douglas Davis.

**Interactive Video.** Video installations or activities where the audience becomes involved in live camera situations, and becomes part of the work. Wendy Clarke, for instance, is a videographer deeply involved with interactive video.

## J

**Jones, Gunilla Mallory, and Philip Mallory.** Teachers, videographers, and co-directors of Ithaca Video Projects, a non-profit media center which sponsors the annual Ithaca Video Festival (which tours the country).

## K




**Kitchen Center, The.** A non-profit center for avant-garde video, music and dance in New York's SoHo. Regular programming of video in an intimate viewing room; video installations from time to time; videotape library. Preparations being made to distribute tapes. Mary MacArthur, director.

**Korot, Beryl.** Videographer and author. See **Video Art.**



**Kriegman's *Telephone Stories*.**

**Kriegman, Mitchell.** Writer-performer-director working in video, live performance and audio. His work is absurd in nature, ranging in style from soap operas to confessionals.

**Kubota, Shigeko.** Videographer and curator. See **Anthology Film Archives.**

## L

**Larson, Rodger.** Project director. See **Young *Filmmakers*/Video Arts.**

**Levine, Les.** Dublin-born conceptual "media sculptor" has worked in video since 1965. Discourses, comments, and interviews on the art of life and the life of art constitutes the subject of a large body of work produced in various media.

**London, Barbara.** Video curator. See **Museum of Modern Art.**



**Loxton, David.** Executive producer. See **TV Lab at WNET/Thirteen.**

## M

**MacArthur, Mary.** Center director. See **Kitchen Center.**

**Marpet, Bill and Esti.** Duo of talented documentarians who produced the 50-minute *Running with the Bulls* seen nationally on PBS on the Visa series.

**Mekas, Jonas.** Filmmaker. See **Anthology Film Archives.**

**Museum of Modern Art.** (New York) Continuous presentation of "Projects: Video" in auditorium video gallery. Occasional video installations on upper floors. "Video Viewpoint" series presents artists and their work for viewing and discussions. Barbara London, video curator.

## N

**New American Filmmakers Series.** Includes video! See **Whitney Museum of American Art.**

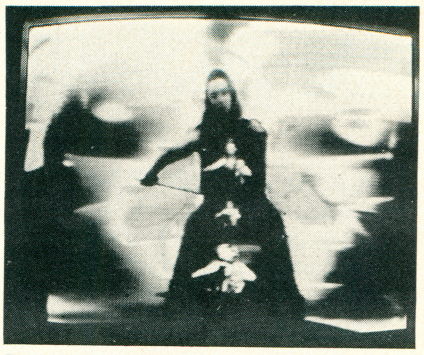
## O

**O'Connor, John.** Television critic, The New York Times. Covers the work of independents and their difficulties in getting on the air.

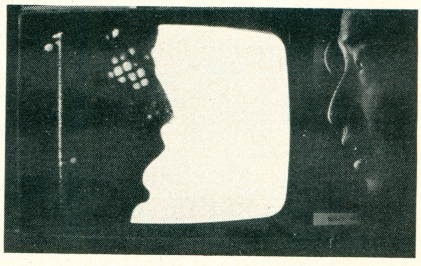
**Open Circuits.** Title of a January 1974 conference organized by Fred Barzyk, Douglas Davis, Gerald O'Grady and Willard Van Dyke, held at the Museum of Modern Art. Alternative uses of television were discussed by artists, critics, scholars, and tv producers.

## P

**Paik, Nam June.** Seminal figure in video art. Born in Korea, educated in



**Paik's *Global Groove* starring video cellist Charlotte Moorman.**



Europe. Visionary, writer, composer, co-developer of the Paik/Abe video synthesizer. His 1963 exhibition in Germany was the first showing of "video art." Has produced everything from documentaries (such as *Guadalcanal Requiem*) to video environments with video monitors hanging from the ceiling.

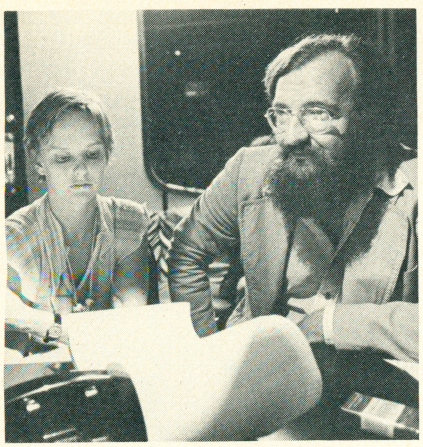
**Portapak.** Sony's trademark for its low-cost ½-inch portable recorder/camera package introduced in 1968. The term is used widely to mean any low-cost portable *production* equipment. The Portapak was a breakthrough in price for mobile equipment, designed for business/educational field production, but also liberating artists and independents from studios or prohibitively expensive portable gear.

## Q

**Qube.** Warner Cable's cable system in Columbus, Ohio with viewer response system, being used to test the general public's response to video art.

## R

**Reilly, John.** Independent video documentarian and executive director,



**John Reilly and Julie Gustafson.**

Global Village Media Center (see listing). Co-produced *The Irish Tapes* (1971-74) with Stefan Moore. Produced, with Julie Gustafson, two award-winning documentaries televised on PBS: *Giving Birth: Four Portraits* and *Home*. Beta/VHS copies of the latter productions are available through Global Village.

## S

**Sanborn, John.** Videographer. See **Fitzgerald, Kit**

**Sato, Norie.** Print and video artist, and video curator of the and/or gallery, an avant garde artists space in Seattle.

**Schneider, Ira.** Author and videographer. See **Video Art**.

**SoHo.** A compact enclave south of Houston, north of Canal, east of the Avenue of the Americas, and west of Broadway. Originally drawn to the area because of low rent and large loft spaces, many New York artists still live, work and exhibit here amid the bustle of light-manufacturing businesses still operating there. Now chic and expensive, SoHo's flourishing art galleries, boutiques, cafes and restaurants attract many tourists.

**Synapse.** A video center supported by Syracuse University and by public funds from the New York State Council on the Arts and the National Endowment for the Arts. Conducts workshops for independent producers covering all aspects of postproduction and exhibition of broadcast-quality videotape. It is the only facility in the country, not part of a broadcast tv station, which has grants available for postproduction in two-inch (broadcast) videotape.

## T



***Love Among the Mutants.***

**Tripician, Joe.** Former production assistant on *The Muppet Show*. Produced, with Merrill Aldighieri, *Love Among the Mutants*, a 30-minute, color, science fiction comedy about a female vacuum cleaner transplanted into a human body. If you're ready, it is available from Electronic Arts Intermix.

**Television Laboratory at WNET/Thirteen.** Facility at the New York PBS station formed in 1972 to explore the uncharted territories of tv, dedicated to the development of tv as an art form, a communicative system and a scientific field of study. Unusual artistic, technical and access support is offered to artists-in-residence. Supported by the Rockefeller Foundation and the New York State Council on the Arts, with special project support from the National Endowment for the Arts. David Loxton, director. Carol Brandenburg, associate director. John Godfrey, supervising engineer.

**TVTV (Top Value Television).** Early cooperative video group which developed alternative methods of program production using low-cost portable equipment. Best known for its coverage of the 1972 Democratic and Republican conventions.

## U

**Universities.** While most American universities have extensive media production centers supporting teaching, and many teach television and video courses, few are involved in the development of video as a creative or intellectual medium.

## V

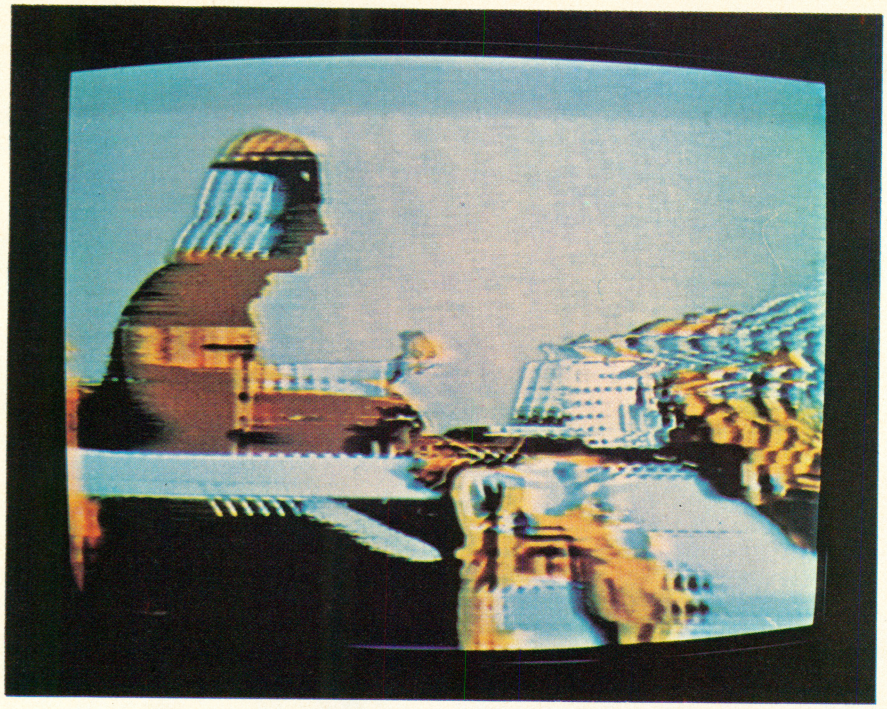
**Vasulka, Steina and Woody.** Founders of The Kitchen Center (see listing) these video artists, teachers and researchers are now at the State University of New York at Buffalo.

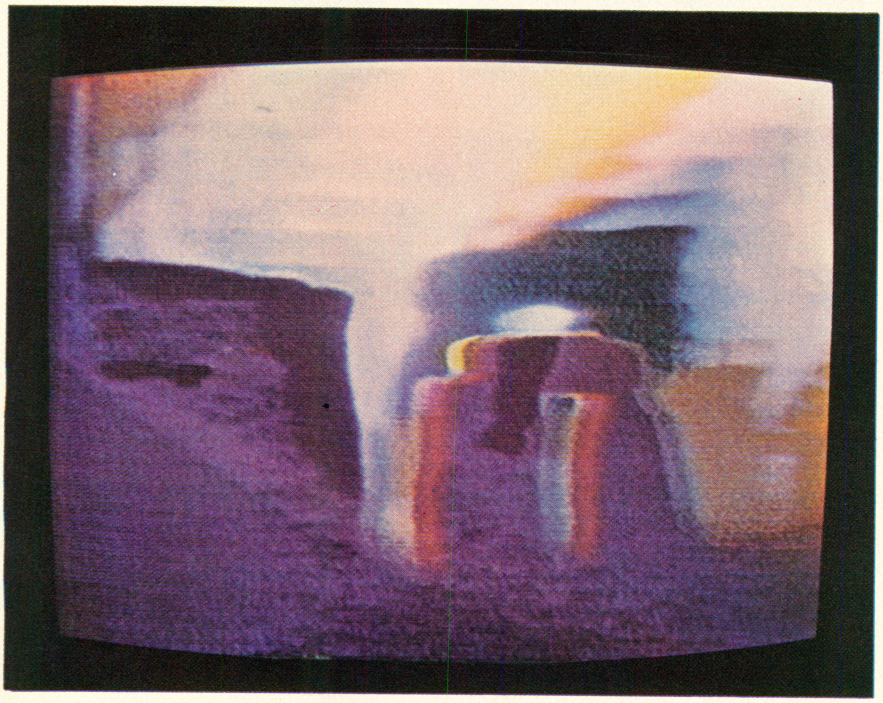
**Video Art.** 1: Term applied to video produced for self-expression. Technique, style, subject matter, length and pacing vary according to the needs and sensibilities of the maker. The work is meant to move you—aesthetically, emotionally, or intellectually—rather than "entertain" you. Seen in museums, galleries, schools, libraries, artists' spaces. Seen on public access cable channels, very rarely on PBS. Slowly becoming available for home viewing on Beta/VHS cassette. 2: an anthology edited by Beryl Korot and Ira Schneider, former editors of Radical Software.

**Video Artist.** One who creates a work of art using the video medium.

**Videographer.** One who uses video to create a work. When the work has artistic merit, the maker may be called a video artist.

**Volkes, Ann Eugenia.** An accomplished video artist, she also coordinates the video program at Anthology Film Archives and supervises editing at Electronic Arts Intermix.





**Video art: Australian videographer Stephen Jones alters his images electronically to create strangely beautiful tapes.**

## W

**Weiss, Marc.** Independent producer and programmer. See **Independent Focus**.

**WGBH.** Boston PBS station acclaimed for its innovative, experimental and often controversial programs under the direction of Fred Barzyk, including *The Medium Is the Medium* (1969), *Video Variations* (1972), and *Video: The New Wave* (1974).

**Whitney Museum of American Art.** The best place in New York to view video. Video shown in comfortable environment. Gallery talks by curators one afternoon a week. Video a regular part of the museum's Biennials, plus occasional splash of film and video installations occupying an entire floor. John Hanhardt, curator and head, film and video department.



**Wise, Howard.** Former owner of a New York gallery showing kinetic and electronic art, now sponsor of artists working in video. See **Electronic Arts Intermix.**

## Y

**Young Filmmakers/Video Arts.** A New York project of Young Filmmakers Foundation. Has studio, postproduction facility. Offers workshops, seminars and training programs in production and postproduction techniques. Makes equipment loans. Produces public service announcements (tv spots) and documentaries for community organizations. Rodger Larson, co-founder and executive director.

## Z

**Zaphiriou, Michael.** Hollywood-based videographer. Currently working on *Vu'zak*, colorful abstract images moving to the beat of new wave and disco music, intended for big-screen applications in discos.



# Todd Rundgren and His Video Utopia

He started out as a teen idol. Then he became one of the most highly respected, highly paid rock producers in the business. Today, his own album, *Adventures in Utopia*, is climbing the charts. And his brand-new million-dollar video studio near Woodstock, New York, is state-of-the-art.

Yet Todd Rundgren has found that all is not utopia—especially when it comes to video.

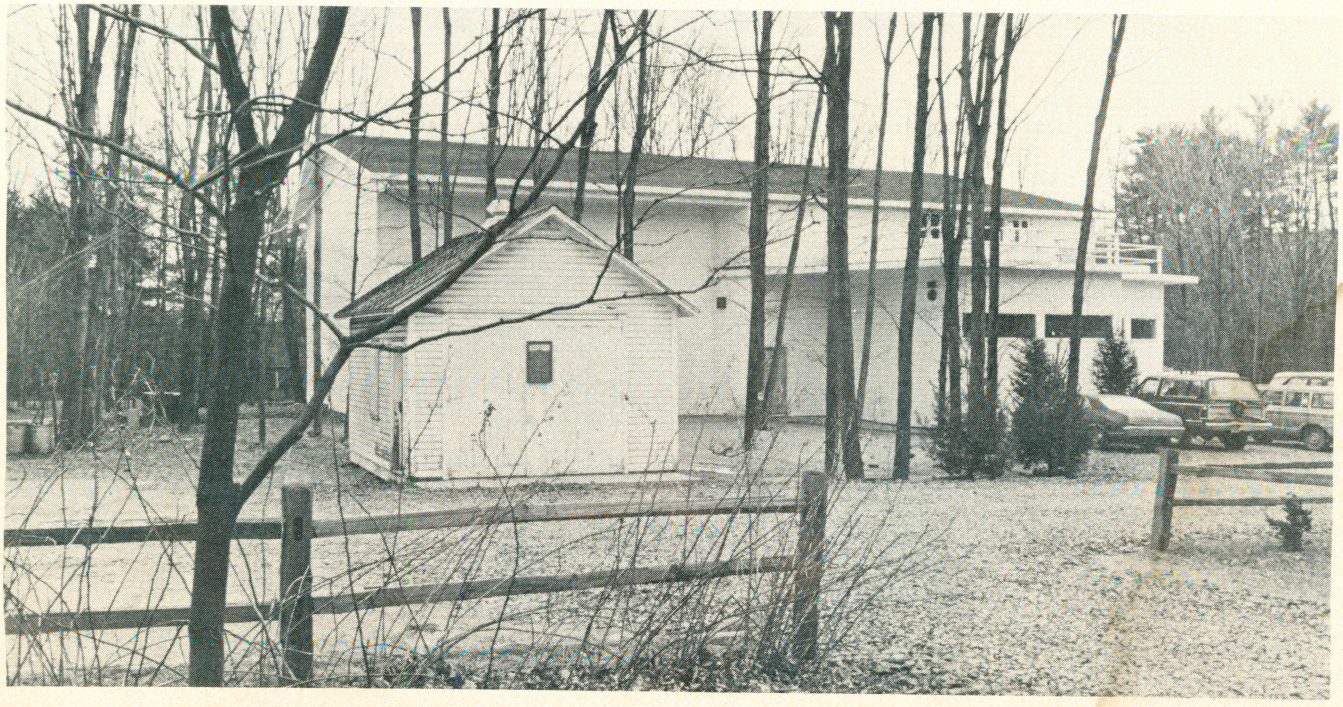
*The Planets*, his futuristic video fantasy, was conceived as a videodisc program and is, indeed, used to demonstrate RCA's disc machine. But *The Planets* is only half-completed and the experience has left Rundgren disillusioned with the videodisc.

"It captured my imagination for awhile," he remarked, "because I thought it was analogous to an lp record. But it's not at all. The only

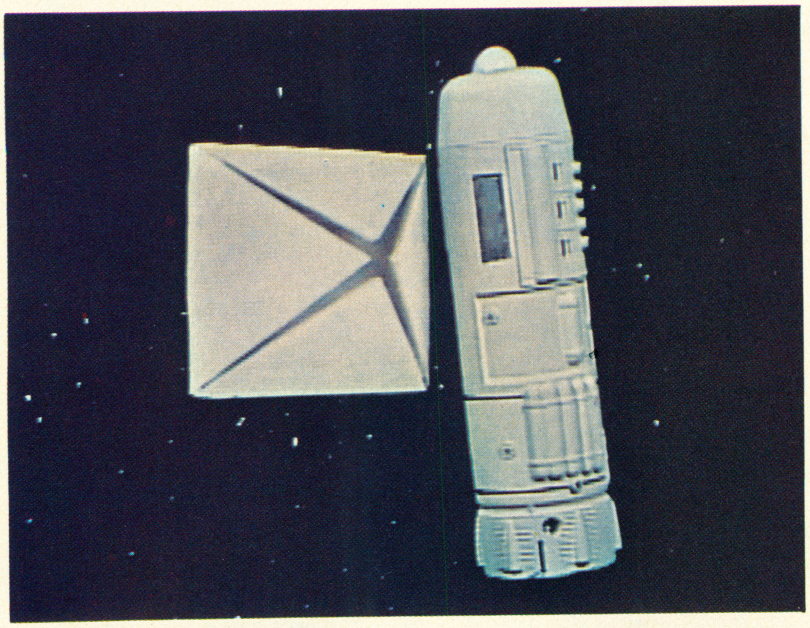


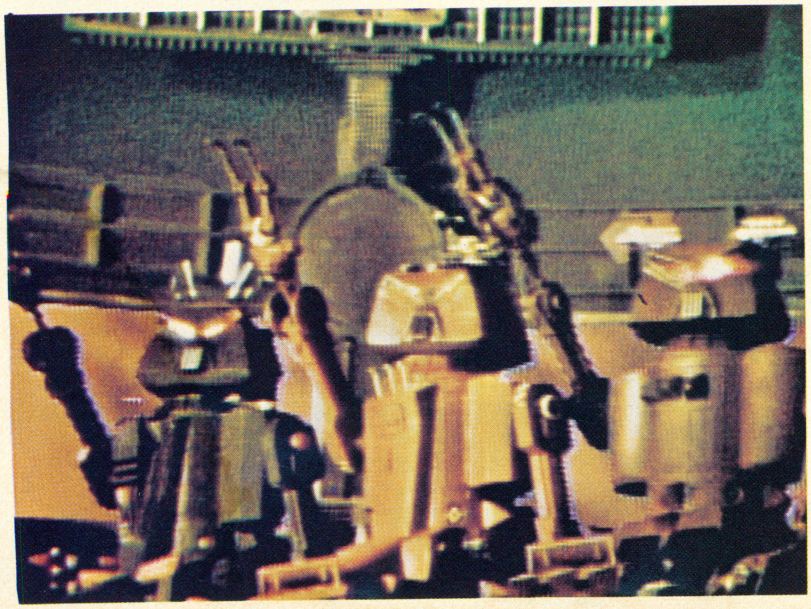
Preceding page: Rundgren at the helm of his new video studio, which is "as up-to-date as you can get." This page: Supervising the finishing touches on the new studio in rustic Bearsville, N.Y. Facing page: Scenes from Rundgren's video work *The Planets*.

Photography by Eric Kroll









**"Grand Funk Railroad helped me build my own recording studio. Meatloaf helped me build this place."**

thing analogous about it is that it spins and it's round.

"*The Planets* was conceived as a new software approach. But when (RCA) found out how much it costs to do that, they just went 'whoa.' To produce the first side, it cost $150,000, and that's cheap."

*The Planets* is set to Tomita's interpretation of Gustav Holst's musical work by the same name. It is a video odyssey involving a whole stable of space images: robots, Kubrick-inspired space units, computer graphics. It also involves the young-boy-as-explorer motif common to so many sci-fi fantasies.

The production, which took six months to complete, used scale models and four different kinds of synthesizers. "We used everything in the studio," said Rundgren. "I'm not dedicated to one piece of equipment. I just decide what I want the frame to look like and then I have all the tools necessary to do it without compromise."

Will *The Planets* be available on videodisc or cassette?

"It will not be available until further notice," reports Rundgren, who hopes to sell it to network television. As for his expensive new video studio, it will be used to produce the videotapes that accompany Rundgren and his band, Utopia, on tour.

"My approach to video is like my approach to the music business. I don't want to start a little piddly record label in my garage."

**—DL**

# Copyright: Your Questions Answered

**Is it legal to tape *Annie Hall* and exchange it for a friend's copy of *Coming Home*? Can you charge your neighbors admission to see your cassettes? What about taping cable tv? Know your rights.**

If you thought the Sony vs. Disney/Universal decision about home taping was in any way conclusive, you may have to think again.

Some areas of the current copyright law are intentionally vague, allowing for future technologies. Other areas are just plain murky. If you own a VCR, these laws apply to you.

**Home Video** sent Washington writer Joanne Ostrow to interview copyright attorney Ivan Bender to clear up some of these matters. As former special consultant to the U.S. Copyright Office in Washington, and now vice president-general counsel of Films, Inc. (a videocassette distributor in Wilmette, Illinois), he is really in a position to know.

Attorney Bender agreed to discuss with Home Video the new law as it affects every VCR owner.

**Q. What was the outcome of the Betamax case?**

A. The Betamax case—that is Universal City Studios and Walt Disney Productions versus Sony Corporation of America—says that taping any television programs off the air for your personal use is not a violation of the law. Rather, it's what is known as a "fair use" of the copyrighted work.

**Q. What is "fair use?"**

A. It's a defense against a claim of copyright infringement and an exception to the sole rights of the copyright owner. It consists of four points: the purpose of the use (for instance, is it for a profit?); the nature of the copyrighted work (pay-tv versus free tv); the amount copied (entire program is allowable); and the effect of the use on the potential market value of the work (the judge said this is not a problem in the Betamax case).

**Q. Then if I tape ABC-TV's broadcast of *Annie Hall* for my own pleasure, is that legal?**

A. Yes, according to Judge Ferguson in the Betamax case.

**Q. And if I cut out the advertisements?**

A. The judge indicated he knew that was a possibility and specifically did not rule against it.

**Q. What if I tape *Annie Hall* and exchange it for a friend's taped copy of *Coming Home*?**

A. The judge said his decision was not meant to apply to situations where people exchange or swap tapes.

**Q. Even if no money changes hands?**

A. I really don't see where the decision would forbid exchanging tapes without any profit motive if it's strictly a matter of the neighbor down the block having a tape that you want and vice versa. But there is one distinguishing feature. The moment you begin swapping, you get beyond what copyright law defines as a private performance: for one's own immediate circle of friends.

**Q. So your advice to home video owners as far as swapping is to be careful on the public versus private point?**

A. Well, the problem lies in allowing a tape that you made for your own use to be used by a club or public library in what amounts to a public performance. But if you loan it to another individual with the understanding that it will be used only by them in their own home, I think this decision would allow that.

**Q. What if I tape *Annie Hall* and invite friends over to watch it and charge each one $1 toward the cost of the tape?**

A. I think that stretches it a bit. There are two parts of the copyright law which may be violated here: the exclusive right of the copyright owner to make copies of the work, and the exclusive right to publicly perform the work.

**Q. What if I ask people to voluntarily chip in on a regular basis to have me show them tapes I've purchased?**

A. You couldn't legally make a profit on such a practice. But I'm not so sure this question turns on the idea of profit—it's really the matter of a public versus private performance. This broad circle of friends might be okay. But let's say word gets around in your large apartment building that you have these tapes. And instead of having five or ten friends over, you have 20 to 30 people, exceeding your own circle of friends. You begin to tread a thin line.

**Q. Does the material that I'm taping make a difference?**

A. No, provided the source is not cable or pay-tv.

**Q. What about taping from cable and pay-tv?**

A. The Sony case doesn't give VCR owners any comfort on this point. Taping cable and pay-tv public performances (i.e. outside the home) were specifically excluded. We'll have to await another lawsuit or Congressional action to resolve this. Of course the plaintiffs (Universal/Disney) have appealed and whatever you do in the meantime can't be challenged later—a reversal of the deci-

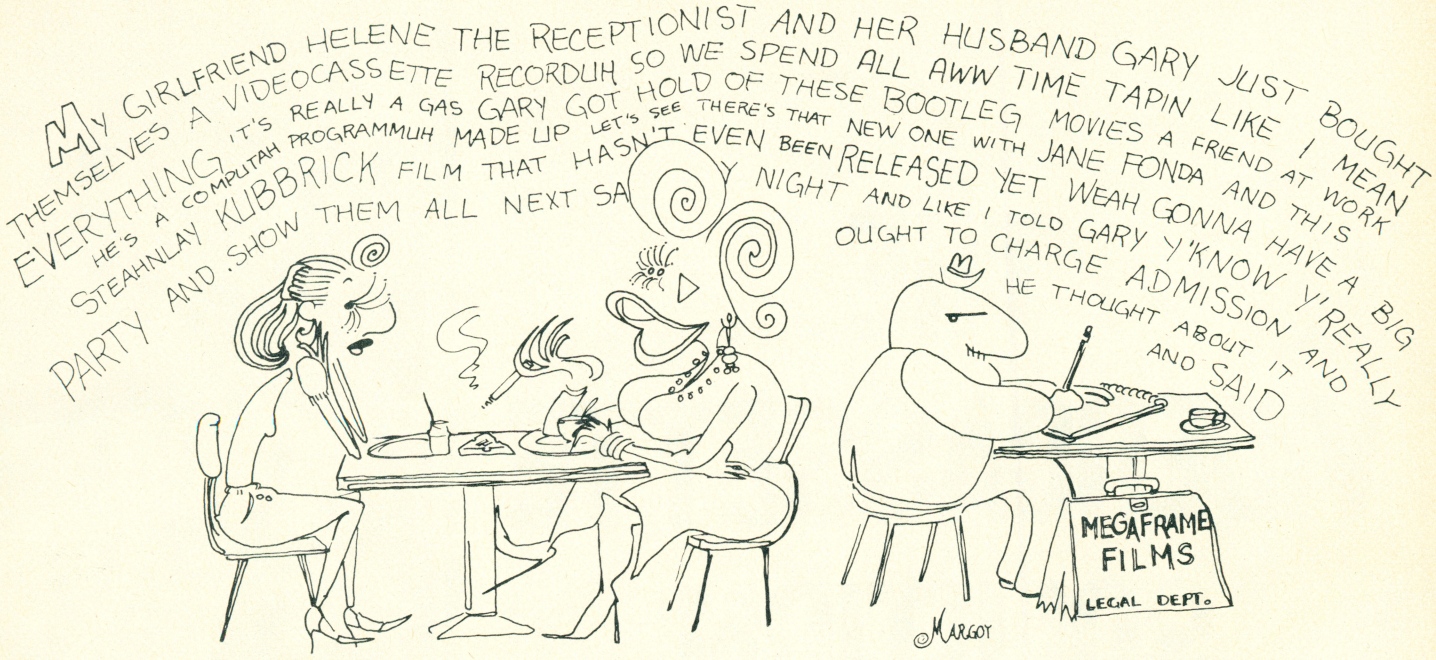



Illustration by Margot Sheehan

sion won't be retroactive so far as the user is concerned.

**Q. Am I in violation of the law if I check into a hotel with my VCR and tape a Home Box Office special off the hotel cable service?**

A. That remains a gray area. The only thing the judge decided was whether, in your own home, you could tape "free" television for your own use and for use by your close circle of friends.

**Q. But if I tape an HBO show off my cable tv at home and then offer that tape for sale. . .?**

A. Not allowed. That's not a personal use but instead a re-use through a sale mechanism and as such falls outside the decision.

**Q. Is it legal to make a tape from a tape?**

A. The judge explicitly stated he was not ruling on this point. So the act of making a duplicate from a prerecorded tape for home use is still questionable.

**Q. Is there any instance in which the length of the tape matters?**

A. No. You are allowed to tape programs in their entirety.

**Q. How likely is it, though, that a company president is going to be caught for showing his staff a tape he made off his home tv?**

A. What you're really asking is how can a copyright owner police his copyright well enough to be able to find that kind of violation? So much of our society is based on laws that are difficult to enforce 100 percent of the time, and society presupposes that people will act in a lawful way. To rationalize doing something because perhaps you won't get caught isn't a very good reason for doing it.

There's a real public policy question here: the law has to reconcile certain advantages like the convenience factors of VCRs, versus the incentive to produce provided by copyright protection. Personally, I think if copyrights were avoided we'd all be the losers.

**Q. Why is that?**

A. The theory behind copyright is that it provides incentives for people in the creative community to write and produce materials of an intellectual nature. It's the only protection they have—the alternative is either a different system of laws or new forms of government subsidies. We don't think of intellectual materials as belonging to someone. And this is crucial today because of the advances in technology allowing the reproduction and performance of works without taking into consideration the effect on the rights of the copyright owners.

**Q. Is the judge's decision very controversial among copyright lawyers?**

A. I think so. The scholarly law review articles haven't emerged yet. But there will be a lot of commentary, some of it negative or questioning, I'm sure, on how the judge really could call this fair use.

**Q. Tell us more about the legal community's negative feelings about this case.**

A. I think, before now, "fair use" has seldom been used successfully as a defense against an allegation of copyright infringement where copying of an entire work has been involved. The other thing that surprises some lawyers is that it seems a finding of potential harm, if not actual harm, to the copyright owners in this case could be fairly evident. Remember, the fourth point that must be satisfied in determining fair use is the effect of the use upon the potential market for or value of the copyrighted work. Now, I don't see how the judge could have ignored the potential market in this case. So I'd call this at least an innovative decision.

It may withstand the test of time, but we are dealing in an era of new technology, and public policy has to be taken into consideration as well as the law. It may have been the only decision the judge could realistically reach.

**Q. Do you think it's more likely that the decision won't withstand the test of time due to future court challenges?**

A. I don't think that there'll be additional challenges along this line, other than the plaintiffs' appeal. There may be other lawsuits that test the effect of new technology upon copyright, but I don't think that for home copying there will be a multitude of lawsuits.

**Q. Then it's the evolving technology, rather than further court tests, that may keep this decision from lasting indefinitely?**

A. Right.

# THE VIDEOCASSETTE SOLUTION

**The complete Basil Rathbone series of Sherlock Holmes films from the 40's is now available on videocassette. Find out whodunit.**




Original poster from the archives of Ron Smith

## By Ron Smith

Who played Sherlock Holmes in the 1930's?

Clive Brook. Arthur Wontner. Reginald Owen. Robert Rendell. Raymond Massey. Richard Gordon. They all played the great detective, but only trivia fans know it. For their acting efforts were eclipsed by the one and only Basil Rathbone. His 14 Holmes films are the popular standard. When they appeared in theaters or as tv re-runs, film goers, mystery fans and Baker Street Irregulars came running. Now an elementary flick of a VCR switch brings Holmes home. Allied Artists Video has the complete Rathbone/Holmes series on cassette.

When 20th Century-Fox cast Rathbone as Holmes in 1939, he was well aware of the six men before him, the countless others in silent films and plays, and the long legend of the master sleuth. "If I jar too many people out of their pre-conceived notions," he said at the time, "I know I'll hear about it long and loudly." He jarred many and heard about it loudly all his life. But he didn't hear jarring complaints—he heard bravos. With Nigel Bruce as Dr. Watson, his Holmes films would become one of the most popular movie series of all time.

Basil Rathbone was an inspired choice. A tall, dynamic Englishman (born in South Africa), he had a dramatic speaking voice (trained on the stage), a quick mind (he later wrote plays and an autobiography without a ghost writer) and physical poise (he was an accomplished swordsman).

As Holmes, Rathbone's physical presence was magnetic, his features suggesting a master detective's intensity. His sleuth was the same well-rounded hero as Doyle's original. In the stories, Holmes could bend fireplace pokers (*The Speckled Band*) as easily as solve intricate mysteries. In films he preferred an intellectual fight, but never avoided life and death confrontations. He may not have wanted to tangle with "The Creeper" without a pistol, but he showed no qualms about hand-to-hand combat with Professor Moriarty.

The 1939 debut for Rathbone as Holmes was *Hound of the Baskervilles.* Intended as the filming of a popular story more than a popular character, 20th Century-Fox gave their version a good budget and a lot of care. The realistically dismal moors and eerie doings at Baskerville Hall attracted all movie goers, not just mystery fans. True to Doyle's book (and including the only cocaine reference Rathbone's Holmes ever uttered: "Watson, the needle") the film was so




successful it warranted a sequel.

*The Adventures of Sherlock Holmes* was another vintage exercise, with the detective chasing through swirling London fogs pursuing the nefarious Moriarty and the answer to a series of vicious murders. A personal favorite of Rathbone's, the film gave him a chance to play a character he greatly admired—not Holmes, but a song and dance man. In one scene, he disguises himself as a Cockney entertainer to perform a stylishly snappy musical comedy number.

After the film, Rathbone left song, dance and Holmes behind. Two years later, Universal studios, firm believers in never letting a good thing die as long as there could be a "Son of," "Bride of," "House of," or "Return of," decided to put the detective to work in a series of 70 minute "B" films, designed as double bill fillers.

Universal wanted some changes, but not in the casting of the main characters. Rathbone was considered both the latest and greatest Holmes. The perfect Englishman (though born in Mexico), Nigel Bruce was a fine Dr. Watson.

It was wartime. Taking a cue from Doyle's story "His Last Bow," it was decided to bring Sherlock Holmes into the world of international espionage and modern crime. Out went the deerstalker hat and the trappings of Victorian England. Holmes was alive and well, still living at 221 B Baker Street: the problem was saving both home and country from the Germans.

For the new series, Rathbone was

free to exercise his flair for melodrama. In the stories, Holmes seemed as vain and dramatic as he was cool and intellectual, so Rathbone's film version was not out of place. Nigel Bruce, on the other hand, was not altogether pleased with the re-written Watson.

Although Watson's credibility as a doctor was never questioned, he changed from being a good-natured if limited student of crime into a sidekick. As comic relief for the hero, Dr. Watson may have lost a notch intellectually, but he gained some as a lovable foil.

Some purists criticize the overdramatic Rathbone and the overcomical Bruce. But it was precisely Rathbone the ham and Bruce the good egg that made the films so popular. A cold, clinical Holmes and a humorless Watson could never attain nor sustain such a high degree of popularity in a film series. It was important to have strong, sympathetic characters, as well as lively villains. It's the "Holmes Stock Company" (including Dennis Hoey as LeStrade and Mary Gordon as Mrs. Hudson) that helps make the films so richly enjoyable re-run after re-run, long after the plot and mystery have become recitably familiar.

Although Holmes is sometimes a bit brusk and impatient with his friend, there's no denying the fondness and loyalty the two share. "Good old Watson," Holmes says, "the one fixed point in a changing age."

Some of Dr. Watson's moments are comic treasures. His disgruntled dialogue with an owl in *House of Fear* ("I never did trust that woman." "Hooo." "Who? Why the housekeeper, of course") provides a grisly grave digging scene with needed comedy relief. In *Spider Woman* he tries to prove his powers of deduction by pulling the beard of a man he's convinced is Holmes in disguise. And in *Pearl of Death* he takes great care in hiding the infamous Borgia Pearl, popping it in his mouth whenever danger threatens. When the danger proves negligible, he must solemnly spit out the pearl to the surprise and never-ending chagrin of Inspector LeStrade.

Sometimes Watson is not taken into Holmes' confidence (for fear that he'll blunder). On other occasions, however, the doctor is given responsibility and comes through. In *Sherlock Holmes in Washington* he takes part in a gun battle that is anything but comic.

In *Voice of Terror* Holmes himself mocks the way he sometimes dupes his "elementary" colleague. He startles Watson by describing an intricate chain of events that all come true. When Watson sputters about the "amazing deductions" Holmes wryly admits that the only reason he knew what would happen is because somebody told him.



**With deerstalker and pipe, Rathbone recreates the Holmes profile.**

Of the Holmes series, Rathbone said, "It was not the happy experience the radio, television and movie audience thinks it must have been. Sherlock Holmes became so important to me that he practically put me out of work, just as he did his author. Remember, poor Sir Arthur Conan Doyle eventually decided to kill Holmes, but the public outcry was so great he had to bring him back again. I wasn't in a position to kill Sherlock Holmes because I was under contract, but when the contract was over . . ."

The Holmes series ended in 1946. Although Rathbone expressed irritation over his identification with the master sleuth, he did occasionally return to the part, on radio, on television, and even in magazine ads. For a liquor company in the 50's he donned the famed deerstalker hat and posed contemplating a glass of gin. In the ad copy, he described the joys of the gin and then said "It is elementary that crime does not pay. This is true whether the crime is murder, robbery, arson, blackmail, or making an inferior Martini."

At the time of his death in July of 1967, he was still making films, and was in the process of narrating a set of Holmes stories for Caedmon Records. He was 75 years old.

Well before Dr. Watson, Nigel Bruce was typecast as a specific breed of "stiff upper lip" Englishman, given to mumblings and whimsical actions. He made several films after the Holmes series ended, but did not live to see his Dr. Watson become famous all over again on television. At 58, he succumbed to a heart attack. It was October 8, 1953.

It is a cliche to say that Nigel Bruce and Basil Rathbone live on, but a forgivable and truthful one. Their films are still revived in theaters, and of course on tv. Now they are immortalized on videocassette.

The mysteries that spin out the



**Basil Rathbone and Nigel Bruce, eternally Holmes and Watson.**

Sherlock Holmes plots are so well known after so many viewings that they are almost irrelevant. The joy of these films is in savoring the style and flair of Rathbone and Bruce and the chemistry between them (they were friendly off-stage as well as on, part of the "English Colony" in Hollywood that included a cricket club and members Ronald Colman, C. Aubrey Smith, Cary Grant and Boris Karloff). Each adventure has pace, a collection of memorable supporting players and characters, and a huge helping of Holmesian heroism and Watsonian whimsy. Since the film titles sound somewhat interchangeable, and your memory may need refreshing, these are the 14 titles offered by Allied Artists Video Corp.:

**Hound of the Baskervilles** (1939). The first film, and for some, the best. What it may lack in the warm, colorful characterizations that marked the Universal series, it makes up for in its fidelity to the original book and the excitement of a first rate mystery.

**Adventures of Sherlock Holmes** (1939). The sequel, it offers a wealth of London flavor, a peek at the Crown Jewels, Rathbone's song and dance bit, and George Zucco as Moriarty, the Napoleon of Crime.

**The Voice of Terror** (1942). Now solving crimes in modern times. Holmes must foil the Nazis and discover the man behind a London blitz of bombings and murders. England's "Inner Council" doubts that Holmes can handle espionage work but Watson has the last word: "Holmes will not fail—he never has, you know."

**The Secret Weapon** (1942). A similar story of wartime intrigue. Holmes must solve the riddle of the "dancing men." Lionel Atwill, now playing Moriarty, hopes to stop him by draining the detective's blood, drop by drop. Holmes is needled—but who will get stuck in the end?

**Sherlock Holmes in Washington** (1943). George Zucco is an unsavory German eager to get his hands on some highly elusive microfilm. Ironic twists and Rathbone's fey impersonation of an eccentric art collector help make Holmes' patriotic visit to America memorable.

**Sherlock Holmes Faces Death** (1943). Red herrings and a traditional setting (murders at a murky mansion, complete with butler) make the riddle of the "Musgrave Ritual" a sharp and effective thriller.

**Sherlock Holmes and the Spider Woman** (1944). Gale Sondergaard, mastermind of the "Pajama Suicides," is a dangerous foe for Holmes. Her deadly spiders, smoke bombs and strange young ward make this one of the most bizarre entries in the entire series.

**Pearl of Death** (1944) gives Le-Strade a chance to crow: it looks like Holmes is to blame for the theft of the Borgia Pearl. But when the owners of Napoleon statues start getting their third lumbar vertebraes broken, Holmes must battle both a thief and a murderer. Rondo Hatton, an acromegaly sufferer, played "The Creeper," the only movie "monster" who didn't need to wear makeup.

**Scarlet Claw** (1944) concerns the murky doings of a "glowing phantom" on the loose in a small village. The actions are enough to baffle Holmes for a while, but it's Dr. Watson who is literally lost in a fog.

**The House of Fear** (1945). One of the few Universal episodes to remain faithful to the spirit of traditional mystery. The members of the "Good Comrades" club are disappearing one by one—and each crime is tauntingly predicted beforehand.

**Pursuit to Algiers** (1945). Sherlock Holmes is called upon to act as bodyguard for a man who would be king. Before the king can take the throne, he and Holmes must outwit knife throwers, bomb experts, and a seeming boatful of assassins. Plot twists, stolen jewels, and a song from Dr. Watson keep things lively.

**The Woman in Green** (1945) brings Sherlock Holmes up against svelte Hillary Brooke and suave Henry Daniell. The woman behind the grisly "finger murders" has cast a hypnotic spell over everyone—and it looks like the detective is ready to take a fall as well.

**Terror By Night** (1946). Holmes is in pursuit of a killer/jewel thief hiding aboard a train. There's a varied collection of suspects to grill—and when Dr. Watson decides to help in the interrogations, his efforts are predictably amusing.

**Dressed to Kill** (1946). The last film, and somewhat unfairly considered the least. A set of music boxes hold the musical key to the theft of the Bank of England plates. Holmes uses an Indian disguise to go after the felons. Watson pretends he's a duck to amuse one of the victims.

Equipment roundup:

# Your Guide to Video Goodies

**Turn on, tune in, hook up, and avoid drop-out. You can do it all with the latest video accessories.**

## By Michael Heiss

VCRs, cameras, big-screen video projectors, tv sets—these are the main components of your home video system. Once you have some of the heavy hardware, though, your system will be ready for the subtleties. Naturally you'll be getting sophisticated too, learning how to take best advantage of your equipment and finding out which aspects of it interest you most. So to help you with the fine tuning, we are highlighting a number of video accessories currently on the market.

Most of the items in each of the categories mentioned should be available through your local video specialty dealer, and many can be purchased by mail order. (A good place to look for mail order firms is right here in the pages of Home Video.) When the item is something you're more likely to buy directly from the manufacturer, we'll give you information on how to get in touch with them, but sometimes you might find it easier to have a dealer order for you.

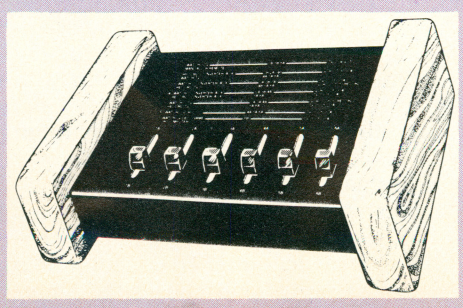
A word of caution about all accessories for your video set-up: make certain that there is no problem in using the item you have in mind with your particular combination of equipment. Some of the electronic items work only with certain brands, models or formats. When considering the physical placement of your video gear, don't forget to measure not only your equipment, to make sure it fits, but the total size of the final combination to be certain that everything goes where you've planned.

### Hook-up Helpers

No, it's not a new food designed to stretch your chopped meat further. These are the little things that rarely come with a VCR but always seem to be needed as your system expands. Most stores selling video do stock these helpers, which are made or packaged by firms such as Comprehensive, RMS, Total Video, The Cable Works, AVA and others.

Like many professionals you will soon find it handy to have items such as extension cables for cameras, video and RF on hand, along with those handy adaptors from one type of connector to another. These are the little "barrels" that help change the pro BNC plug ended cables from your neighbor's ¾-inch U-Matic to the RCA plugs found on your VHS or Beta deck. Other handy connectors are the right angle "F" connectors for RF and CATV cables which help them get around corners without bending the cables. . . which might cause them to break or degrade the signal.

Another aid to hooking up a VCR, especially if you have a cable or have multiple sets or inputs, are switching systems. At their simplest these are A/B switches which direct one of two sources to an output. When things get more complicated you might end up finding yourself with a whole *shelf* full of these switches. The pros resort to routing switchers or patch panels when faced with that problem, and you can do the same. Beta Video of Woodland Hills, California, has a home video patch bay to help, or you might go for the switch-operated VideoMate from Total Video Supply, or Superex Electronic's VTRS-4, which offers separate switches for audio and video inputs.



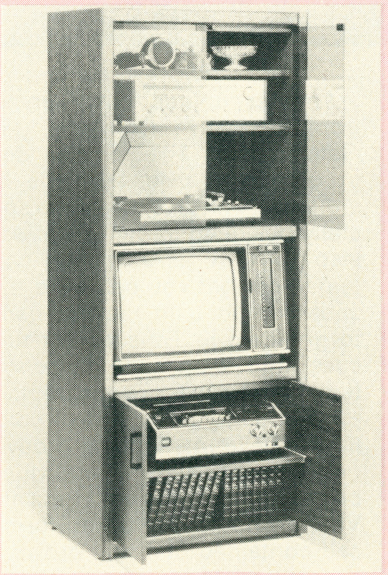
**VideoMate switching system from Total Video Supply.**

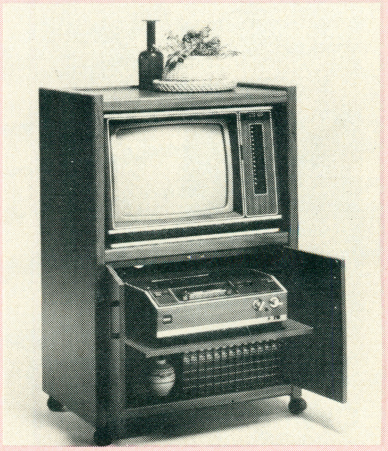
## Shelve It

Time was when televisions were big, bulky items that everyone expected to come in large wooden cabinets. After all, how else would you hide all those tubes? Since sets, for the most part, have gotten smaller in the past few years we have seen a growth in the sales of specialty furniture designed to hold your tv. With the development of VCRs the manufacturers in the field have adapted their designs to hold videowares. Firms such as Bretford, Gusdorf, O'Sullivan, Non-Pareil, Winsted and Aprex are among the many that manufacture video furniture ranging from high-tech to Early American. Prices range from $100 up.

Showtime Video Ventures (Tillamook, Oregon) does have an $80 unit called the Video Organizer which provides spaces for 20 VHS or Beta cassettes on the top shelf, processing equipment on the second shelf, and a 22 by 8½-inch VCR opening. The solid birch unit also has a space for your favorite magazines.

If your needs are simple, there is the traditional tv stand with a shelf for your VCR, but why not look for something that can not only hold your video, but your audio system as well? If your system includes a computer you should take into account the space needed for a keyboard and the computer accessories as well as your video equipment and cassettes. Measurements here are critical when shopping. Don't forget to allow "breathing room" for any electrically powered device as well as clearances for cables and connectors at the rear of any component.







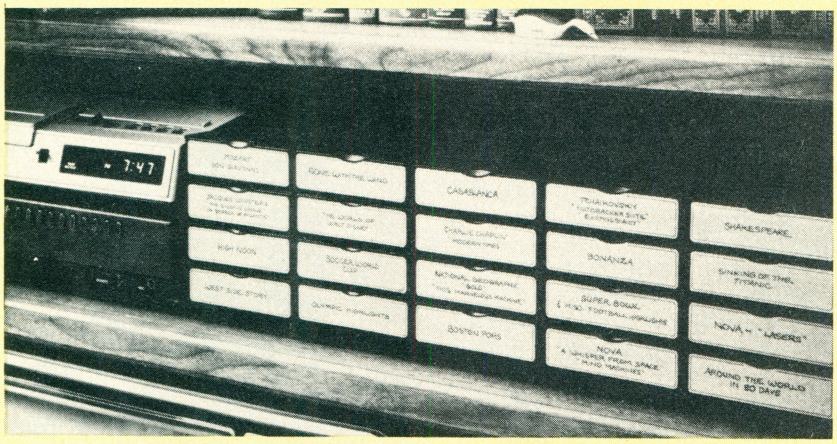
**From Gusdorf, a video cabinet on casters (top right) and a roomier model (above left). Showtime's economical Video Organizer (right) has space for your favorite magazines.**

## Keep 'em Clean

The section above lists some items that will help keep dust and smoke out of the innards of your delicate video equipment, but no matter how good the coverup, sooner or later the dirt will have to be cleaned out (sometimes video is just like politics). To this end you have a number of options for video maintenance. Fuji and 3M, for example both offer head cleaning cassettes that require nothing more than being dropped into your machine. 3M's cassettes even have a recorded message to tell you when to stop the tape and remove the cassette. A different approach to the self-contained dry tape style units is the new Allsop 3 Video Cassette Recording Cleaner from Allsop Automatic of Bellingham, Washington (available only in VHS at this writing). This unit is billed as totally nonabrasive and features a cleaning system that uses a soft lint-free chamois that you moisten before use with a special cleaning liquid. You then put the cartridge in your machine, and it will run until the audio and video heads along with the capstan and pinch roller are clean, and then it will stop. Not bad.

A more traditional approach to cleaning the heads and tape contact parts of a video machine is to use cleaning solution applied directly to the affected parts. The Recorder Care division of Nortronics has a kit designed especially for VCRs. A word of caution here, too. When it comes to anything inside a VCR or camera, if you don't know EXACTLY what you're doing, leave it to a reputable service person who does. You may think you are saving the cost of a service call, but if you chip a video head or drop something in your machine the service bill will be a large one.

Although there are cleaning cassettes, you don't have to literally clean your cassettes. However, there is an accessory in this area. Consider adding a bulk eraser to your equipment list. Sonar and Robbins, among others, both manufacture units capable of erasing previously recorded images from a cassette. Make sure that any eraser you buy has the added capacity needed to bulk-erase wide videotapes. Smaller units designed for audio tapes might not do the job.




**Shape boxes interlock to form units of any size.**

## Casing the Cover-ups

No, this isn't "Videogate." On the contrary, it concerns the most visible video accessories to date: covers for your VCR and videocassettes.

Many people have been unhappy with the cardboard slipcovers that encase most videocassettes (only Fuji and Memorex provide plastic cases). Most dealers will be happy to sell you plastic book type cases in a wide variety of colors, with hard or soft padded covers.

Once you have these cases, though, you'll want something to organize them in. There are a number of ways to go here. Many firms supply shelf units with slots to slide the cassettes into. This is the recommended way to store them—on edge, *not* piled flat, one on top of the other. Just make sure that the unit you choose is for the *right size* tape cassette, or that the unit is adaptable to both Beta and VHS.

Three case units of more than passing interest are from Unique Woods, Shape, and Innovative Concepts. Unique Woods (Northridge, Cal.) builds fine quality cabinet storage units for your cassettes in a variety of wood finishes. They are heavy and not cheap. With slide-out shelves and full length hinges, they are really works of art.

Another cabinet we find appealing is Showtime Video's birch model that provides spacing between cassettes for easy access. Glass sliding doors keep out the dread dust. Standard models hold 48 Beta or VHS cassettes, but other sizes are available.

Another unique cover comes from Innovative Concepts (Los Gatos, Cal.). The familiar dust proof plastic case, available for either Beta or VHS, has been specially designed to get Postal Service approval as a mailing container, so that you can send that shot of junior's little league game to grandma in Topeka. Our final case suggestion is the Shape system. These cases not only replace the packing your cassettes come in, but have interlocking grooves on all sides to allow the individual boxes (one size fits both Beta and VHS) to hook together to form a self-contained unit that grows to accommodate any size library.

Of course, it is important to cover up your machine as well as the tapes you feed it. If your VCR didn't come with dust cover this is a small investment accessory that may save you a lot of dollars in future repair bills. Some people prefer the hard plastic type that fits over the top of a machine, of which the "Vid-Lid" from Video Specialties of Fraser, Michigan, is among the most popular. Others prefer the tailored look of a softer vinyl or fabric cover that fits over the entire machine. Total Video has these in most machine sizes.

The ultimate cover, however, is really a VCR case (and perhaps one for your camera) to keep it safe while in transit, should you choose to show some home tapes over at the in-laws' on Sunday. Here you should judge the type and quality of case by the amount of safety you want it to provide. A heavy-duty canvas carrier, for instance, will allow you to carry a machine up the stairs or out to the car, but it won't protect the precision alignment that must stay correct for proper recording and playback. If you're looking for something really sturdy, it might be wise to look once again at how the professionals protect their video gear: heavy-duty molded thermoplastic cases or covered plywood ones, with heavy-duty hinges and high-density foam linings. Look for this kind of item at firms such as Thermodyne, Anvil, or Cases Inc.

**Vinyl slipcovers for the well-dressed VCR.**



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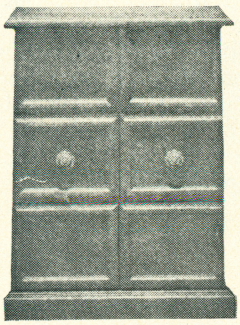
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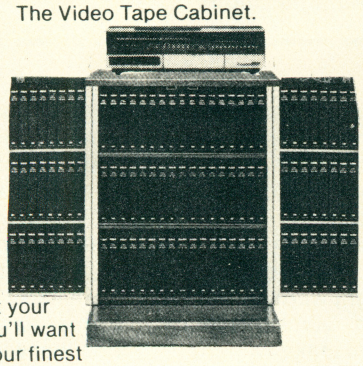
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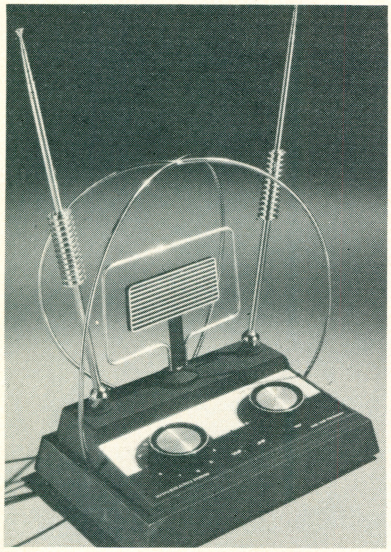
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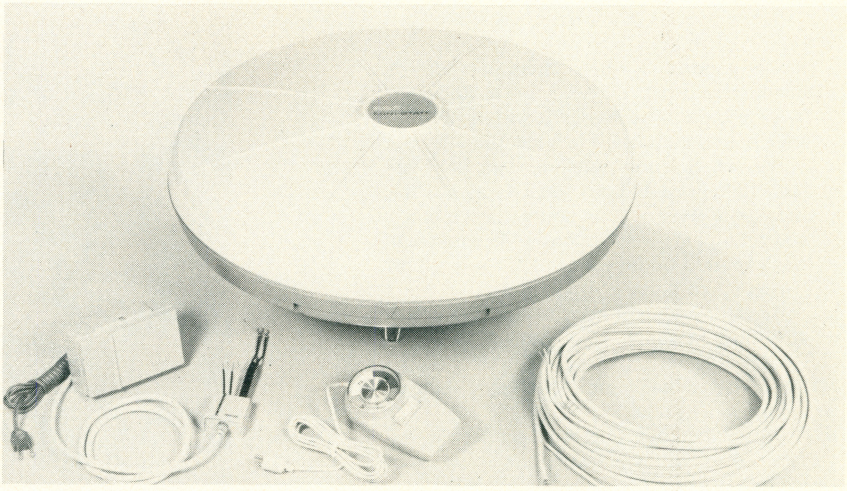
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**Indoor antennas, left, still do the trick. Right, RCA's Mini-State.**

## Bringing It In

Despite all the press coverage lately of the cable-tv "revolution" it is worth noting that well over two-thirds of the American television viewing public is still not hooked up to cable, and must thus depend on a normal antenna to bring in the television signals for a tv and VCR. To this statistic we append the obvious but seldom mentioned fact that you might want to consider a good antenna as part of your video accessory kit. Without a good signal you won't be able to record a quality tape no matter how good your VCR. Many good antenna brands are available through your dealer or service organization, or through many mail order outfits. Even the rabbit ears of yore have undergone changes in the last few years in an attempt to improve signal quality. They may be the perfect thing for an apartment dweller in a noncable area.

Our focus here, however, is on two accessory antenna systems for those of you with more exotic homes: mobile vehicles such as vans, RVs, or maybe even a limo or two. One of the more popular antennae for the latter is the "TV Longhorn" from Winn-Tenna of Anderson, South Carolina, a trunk-mount unit looking for all the world like a boomerang.

A perfect match for larger vehicles such as vans and motor homes is the Mini-State antenna from RCA. This low-profile unit is mounted in a type of all-weather cover called a radome, and for some years it has been sold in an AC powered version for home roof or attic mounting. In the last few years however, many television stations and production companies have adapted it for use in their remote trucks and electronic journalism units for off-air pick-up. RCA has responded to an obvious need by introducing a DC powered unit for mobile use. The power is used for a built-in motor which turns the elements of this directional antenna toward the signal location via remote control.

## Shoot 'em Up!

If you own a camera and do your own video shooting, there is an additional area of video accessories that should be of interest. First is that old standby, the tripod. Many people will model themselves after late night news camera people and go around handholding their cameras. There is, of course, a place for this, but even the pros put their cameras on tripods whenever possible. It gives a steadier picture that will help keep your audience from getting seasick. Make sure that your tripod is capable of supporting the extra weight of a video camera and zoom lens. You should also look for a tripod that has a pan head which permits you to move the camera from left to right and up and down more easily. This is not a usual feature of photographic tripods, so you might want to look into a tripod from Quick-Set or I.T.E., both of whom make camera supports for professional television cameras weighing up to 300 pounds. And you can't go wrong with a tripod from Welt/Safe-Lock.

One other accessory for portable cameras and recorders is an auxilliary battery. Of course, you can purchase extra batteries for your VCR and swap them when power runs down on an extended shooting day, but you might also want to consider a high powered external battery pack. Cine 60 of New York outfits many tv stations with battery belts, and they may have something for your machine. Cinema IV of Mission Viejo, California, has an over-the-shoulder unit that will power most decks for up to four hours. A note of caution: this is no area to fool around in, so make sure that the dealer knows what he's doing. Using the wrong battery or hooking it up to the wrong pins of a connecting cable can cause severe damage to your equipment.

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**Video Unlimited**
**Albuquerque, N.M.**

I redubbed the tape thru the enhancer and video dist. amp. I could hardly believe the results. The picture turned brighter, the detail was sharp and crisp. You can even see individual hairs in Santa's beard.

**Bob Benolkin**
**Red Wing, N.M.**

Congratulations on being "the biggest hit" in Las Vegas with the consumer video dealers. I was working with two manufacturers near by and couldn't but notice your excellent products.

**J. Albert**
**Naperville, Ill.**

I am ordering an Image Enhancer because of the other two products that I bought from your company, the Dist. Amp. and the Copy Guard device. Both of the units work fantastically, so when I heard of your new accessory, I'm ordering one.

**M. Shimbukuro**
**San Francisco, Ca.**

The Stabilizers really did the job. The Enhancer did even a greater job in improving, the overall picture. The Video Amp was a godsend, it is a must for duplicating.

**T. Carbonari**
**Flushing, N.Y.**

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## Turn-ons

No, I'm not referring to tapes of Reefer Madness, but rather to devices that allow you to turn electrical appliances on and off by remote control, including, of course, your tv or VCR. Universal Control Corp.'s "Whistle Switch" (available in many major department stores) uses ultrasonic sound from a hand-held plastic "whistle" to turn power on or off at an AC outlet up to 400 watts. . .and it costs less than $25. If you want to have control over more than one device in more than one room in your house or apartment, then perhaps you should consider the X-10 control system from BSR or the Command Base system from Consumer Electronics Systems Inc. (Los Alamitos, Cal.). These remote-control systems send pulses out over the power lines in your home to remote control receivers that can turn a light or appliance on or off. The BSR system can even remote-control a dimmer. Not only do these permit you to relax or control energy use, but they are great for the security conscious.



**Ultrasonic Whistle Switch from Universal Controls.**

## Plugging In

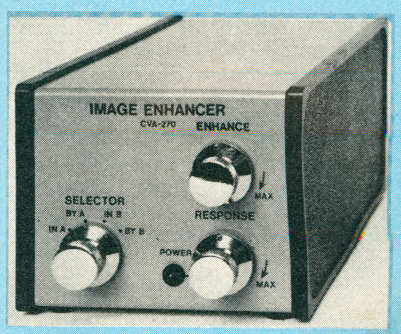
Most of the equipment described above can be added on to your media room without plugging anything in. Here are a few devices that will require AC power, and so may cost a little more, but they may greatly increase your ability to use your video system.

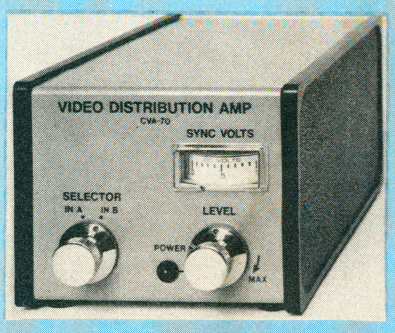
Popular among those who record late night movies off the air are the automatic pause controls that attempt (usually successfully) to put your machine into pause whenever a commercial comes into view. "The Killer" from Video Services, Inc. (Fairfield, Conn.) stops your machine from recording color commercials during black-and-white movies.

If your problems are in playback rather than recording, Showtime Video Ventures of Tillamook Oregon, offers a trio of units that solve most playback problems. Their "Video Stabilizer" reportedly smooths out the signal of prerecorded tapes to prevent rolling of picture on older sets, or those newer ones without hold controls, while the "Image Enhancer" claims to add more punch by sharpening the image when dubbing or playing back tapes. Finally, if you are using your VCR to feed more than one set via video hookup you might want to consider their video distribution amplifier. If you feed more than one standard tv via RF distribution you may need an RF amp, and your local service dealer should be able to help you locate one.

If time is a problem, consider the timer offered by Media Associates (Mountain View, Cal.). It has LED numerals that count down the amount of time left on a tape, and you can hook it up to stop when your machine is in pause—great for those new extra long playing machines. If you happen to own one of the earlier Beta format machines, another accessory to consider is a new outboard timer. The clocks that came with these units did not anticipate the longer running times that would be available through the introduction of L-750 and L-830 tapes, and they will not shut the machine off until the entire tape has run out. A solution to that problem is available in the MG-130 and MG-711 timers from the Copal Corp. of Woodside, New York. For under $80 you have a choice of units that do the things your machine's original clock didn't. The former comes with leaf-style numerals, the latter with a green flourescent display.

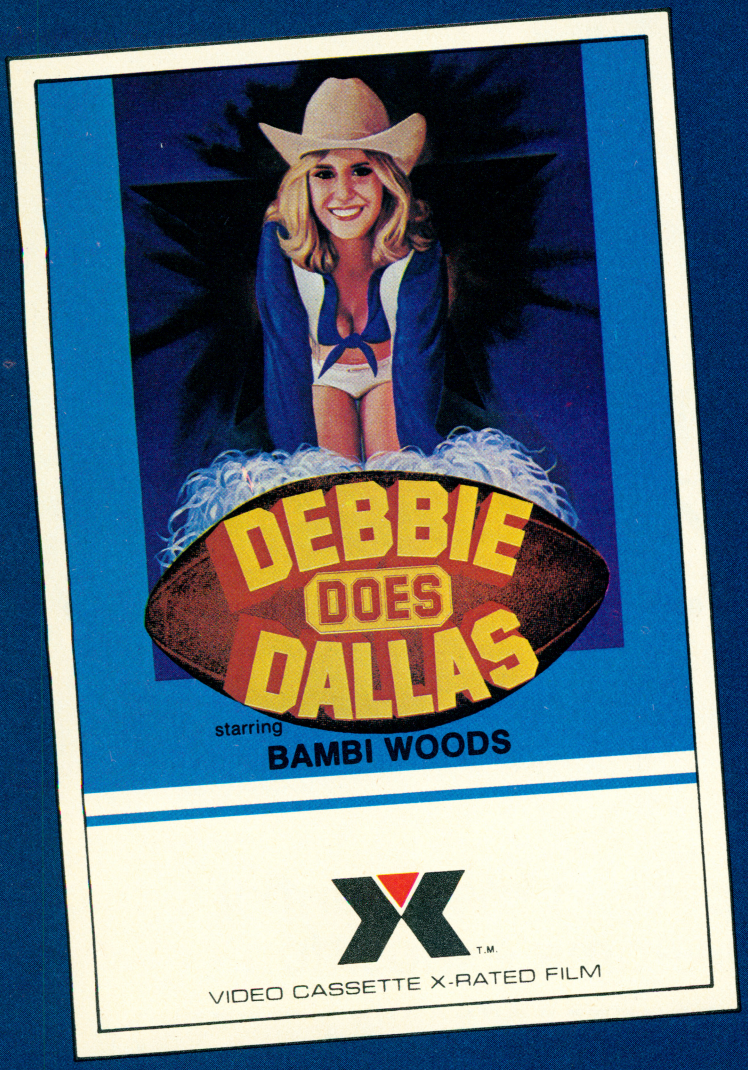



**From top: Showtime Video's stabilizer, image enhancer, and distribution amp. Left, on/off timer from Copal.**









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# VideoTapes



**Gone shark huntin': Richard Dreyfuss, Roy Scheider and Robert Shaw star in MCA's *Jaws*.**



**It's . . . Monty Python in *Life of Brian*, a biblical spoof available through Fotomat.**

**COLUMBIA PICTURES HOME ENTERTAINMENT**

Columbia now distributes its own titles, starting with classics and newer releases.

**The Deep** Jacqueline Bisset and Nick Nolte in wetsuits. Story by Peter (Jaws) Benchley

**Emmanuelle** Sylvia Kristel in and out of a lot of clothes. A Vogue-style X-rated film

**Taxi Driver** Amazing performance by Robert DeNiro in Scorcese's homage to New York's lowlife

**Hardcore** This grim tale of a minister (George C. Scott) in search of his porno star daughter features more violence than sex. *Taxi Driver* scriptwriter Paul Schrader directs

**Midnight Express** Harsh real-life story of an American sentenced for drug possession to years in a Turkish jail. Brad Davis is great as the prisoner with a cause

**Fun With Dick and Jane** Black comedy. Jane Fonda and George Segal cope with inflation—by turning to burglary on the side

**The New Centurions** Cop drama starring George C. Scott and Stacy Keach, from the bestseller by Joseph Wambaugh

**You Light Up My Life** Didi Conn plays a perky singer/songwriter whose song about the guy she liked and lost (guess the title) boosts her to stardom. Debby Boone is (luckily) nowhere to be found in this film

**Bye Bye Birdie** Oh wow—Ann-Margret in pink stretch pants, an Elvis clone and a choral paean to Ed Sullivan. A great pop culture musical

**Born Free** Joy Adamson loves her pet lion. The theme song still makes us cry

**A Man For All Seasons** Paul Scofield's Oscar-winning performance as Thomas More, pretty scenery and high drama give this costume epic lasting appeal

**Shamus** Old pro Burt Reynolds is the shamus hired by rich lady Dyan Cannon to render various services

**Breakout** Old pro Charles Bronson engineers a jailbreak

**The Anderson Tapes** Heist film with witty repartee exchanged by Dyan Cannon and Sean Connery

**Harry and Walter Go to New York** Elliot Gould, James Caan, Michael Caine and Diane Keaton in a dim-witted heist film set at the turn of the century

**The Taming of the Shrew** Burton subdues Taylor in Zeffirelli's version

**Don't Raise the Bridge, Lower the Water** With Jerry Lewis and Terry-Thomas, for slapstick fans

**Mysterious Island** Shipwrecked sailors attacked by huge crabs, birds, etc. From a Jules Verne tale

**Sinbad and the Eye of the Tiger** Endearingly hokey special effects—various monsters, enchanted caves—give Sinbad something to do on an otherwise boring voyage

Columbia Classics:

**Gilda** Rita Hayworth vamped a generation. In this adventure-romance she vamps Glenn Ford and sings "Put the Blame on Mame"

**Here Comes Mr. Jordan** *Heaven Can Wait* was the remake of this fantasy, starring Robert Montgomery as the boxer reincarnated as a millionaire

**The Harder They Fall** Humphrey Bogart is very tough as the sportswriter who helps promoter Rod Steiger exploit, and finally destroy, an innocent prizefighter

**Born Yesterday** Broderick Crawford's a corrupt businessman and William Holden's the tutor he hires for girlfriend Judy Holliday, a dumb blonde who learns fast

**MCA UNIVERSAL**

MCA is releasing many of the same titles on videocassette that it has on videodisc, all of them very collectable:

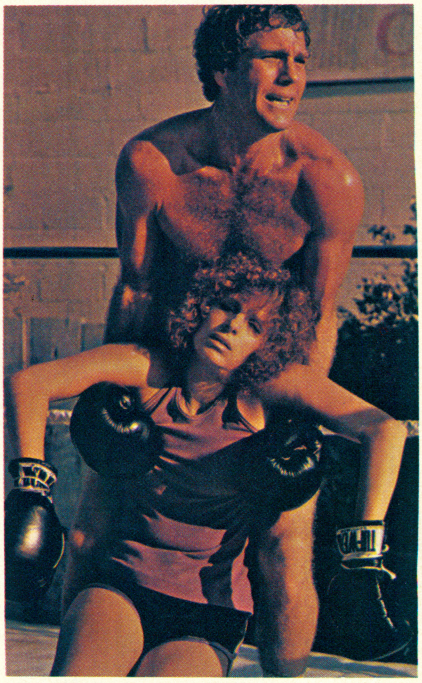
**Electric Horseman**
**The Deer Hunter**
**The Seduction of Joe Tynan**
**The Jerk**
**1941**
**Animal House**
**Jaws** and **Jaws II**
**American Graffitti**
**The Sting**
**Smokey and the Bandit**
**Slapshot**
**Dracula** Starring Frank Langella
**Dracula** The Bela Lugosi original
**Frankenstein** Boris Karloff
**Psycho**
**Same Time, Next Year** Alan Alda and Ellen Burstyn



**Frank Langella is a smoldering *Dracula,* from MCA Universal.**



**Candy Clark goes platinum in *American Graffitti,* now on video.**



**Streisand goes a few rounds with Ryan O'Neal in *The Main Event.***

**Which Way Is Up?** Richard Pryor
**Battlestar Galactica**
**Jesus Christ Superstar**
**Animal Crackers** Marx Brothers
**My Little Chickadee** W. C. Fields and Mae West
**State of the Union** Hepburn and Tracy
**Scarface**

**FOTOMAT**

Fotomat is offering titles from the wonderful world of Disney Studios, never before available on videocassette (rental only), along with its usual crop of first-class recent releases:

Disney features:

**The Love Bug** Everybody's favorite VW, Herbie, takes Dean Jones, Michele Lee, and Buddy Hackett for a ride
**Old Yeller** Dorothy McGuire and Fess Parker are Texas ranchers and Old Yeller is their kids' faithful dog
**Now You See Him, Now You Don't** Kurt Russell, Jim Backus, Ceasar Romero. With the help of an "invisible spray" things disappear, and chaos results
**Kidnapped** Peter Finch stars in the Disney version of R. L. Stevenson's sea adventure
**The Great Locomotive Chase** Civil war adventure with Fess Parker
**Gus**
**The Absent-Minded Professor**
**Candleshoe**
**The Bears and I**
**Escape to Witch Mountain**

And some Disney cartoon festivals:
**On Vacation with Mickey Mouse and His Friends**
**At Home With Donald Duck**
**The Adventures of Chip 'N' Dale**

Warner favorites, for sale only:
**10**
**Life of Brian**
**The Main Event**
**A Star Is Born** A la Streisand

Plus recent features:

**Players** Dino Martin is a tennis player and Ali MacGraw is the clothes-horse he loves. The tennis action is great, the love scenes incredibly dull
**Prophecy** As in *Alien*, yucky creature from god-knows-where strikes terror into the hearts of mankind
**Secrets** Starring Jacqueline Bisset
**Hurricane** Fragile Mia Farrow faces the prospect of bad weather on a tropical island, in this ill-fated disaster film

**TIME LIFE VIDEO CLUB**

Film treasures are available to the members of TLVC, but again, remember selections vary from month to month and not all tapes are in stock at all times.

Great foreign films from the club, available dubbed or with subtitles:

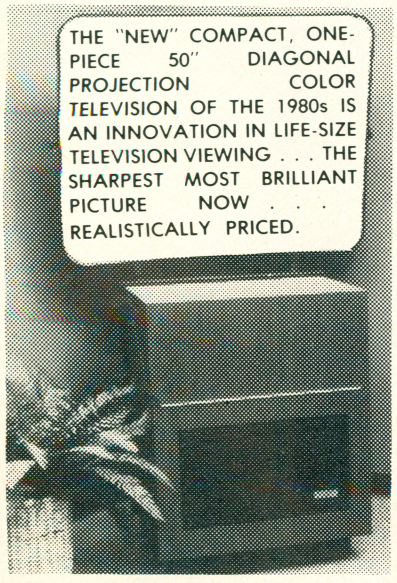
**The Garden of the Finzi-Continis** Dominique Sanda and Helmut Berger are very beautiful as the scions of a wealthy Jewish family destroyed by fascism in Mussolini's Italy. Vittorio De Sica directs
**Till Marriage Do Us Part** Laura Antonelli vehicle
**A Special Day** Sophia Loren and Marcello Mastroanni are not typecast as a drab housewife and a depressed homosexual. They fall in love and regain faith in life all in the course of "a special day"
**Z** Costa-Gavras directs Yves Montand in this acclaimed political thriller set in Greece
**State of Siege** More political intrigue from Costa-Gavras starring Montand, this time set in South America
**Stolen Kisses** Truffaut's alter-ego Antoine Doinel comes of age while failing to make it as a detective, shoe salesman and great lover. Jean-Pierre Leaud stars in this sparkling comedy
**The Sorrow and the Pity** In this four-and-a-half hour documentary, Marcel Ophuls constructs a history of the Nazi occupation of France from dozens of interviews. A moving human testament
**Heavens Above** Early Peter Sellers comedy is a satirical tale of a pure-hearted clergyman whose good works make trouble for his parishioners
**I'm All Right Jack** Another Sellers




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## VideoTapes



**Sophia Loren in *A Special Day.***

comedy, about labor-management relations. Also starring Terry-Thomas and Ian Carmichael

They're also offering a couple of non-feature specials:

**Here It Is—Burlesque** Old-style striptease and entertainment, hosted by "Queen of Burlesque" Ann Coreo

**Ali vs. Foreman** Ali wins the title back in Zaire in 1975

And a mix of golden oldies and recent hits:

**Boardwalk** Senior citizens victimized by young muggers decide to take a stand

**Go Tell the Spartans** Vietnam war drama with Burt Lancaster



***The Garden of the Finzi-Continis.***

**Strangers** Made-for-tv movie stars Gena Rowlands as the prodigal daughter who finally returns to mother Bette Davis, a painful homecoming

**Halloween** Crazy with a knife terrorizes a bunch of babysitters. A hit

# VideoTapes



***Who Are the Debolts and Where Did They Get 19 Kids?* from VidAmerica.**

**Midnight Express** Brad Davis
**The Harder They Fall** Humphrey Bogart, Rod Steiger
**The Taming of the Shrew** Burton and Taylor
**El Cid** Charlton Heston in costume again, Spanish this time in this historical epic co-starring Sophia Loren. The usual color and sweep
**Born Yesterday** William Holden, Judy Holliday, Broderick Crawford

**VIDAMERICA**
Documentaries from the practical to the mystical, including two much-honored tv hits are featured by this rental club:
***Who Are the Debolts and Where Did They Get 19 Kids?*** Academy Award winner narrated by Henry Winkler. It's a heart-warming true story of a family who adopted handicapped and refugee children who no one else wanted
**Scared Straight** Emmy award winner narrated by Peter Falk about a program designed to scare crime-prone teenagers with scary haranguing by prison lifers
**CPR (Cardiopulmonary Resuscitation) For Citizens** Orson Welles narrates. Also on this tape are **Bleeding** and **Water—Friend or Foe**
**Mysterious Monsters** Peter Graves examines the reports of monsters in Loch Ness and elsewhere
**The Lincoln Conspiracy** Assassination theory
**The Bermuda Triangle** Just why did all those planes and ships disappear?
**The Amazing World of Psychic Phenomena**

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**Sunburn** A Farrah Fawcett vehicle, action-adventure style

**The Warriors** Real cool—street gangs battle all night in the New York subways, which never looked eerier. The credits sequence alone makes it worth seeing and owning

**Saturday Night Fever (PG version)** Subteens can now indulge in Travolta mania thanks to some judicious cutting

**Lipstick** Margaux Hemingway debuts as a rape victim, but sister Mariel steals the show

**Hustle** Burt Reynolds is an L.A. detective, Catherine Deneuve the Parisian call girl he loves

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### REEL IMAGES

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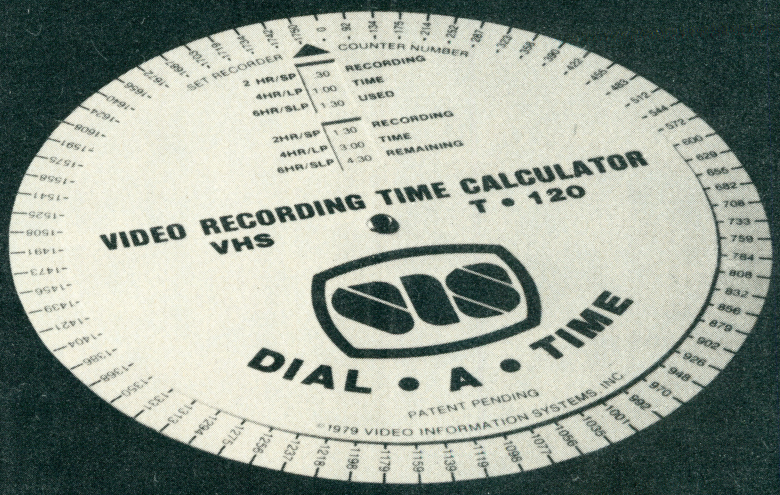
**Colgate Comedy Hour with Spike Jones** The zany Jones' first tv show

**Anthing Goes** Special tv version of the Cole Porter musical, starring Ethel Merman, Bert Lahr and Frank Sinatra, and featuring great songs: "You're the Top," the title tune and more

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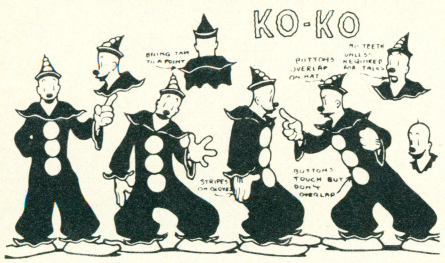
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### VIDEO DIMENSIONS

This New York firm has more new releases for the aficionado of the offbeat:

**Fashions** A Busby Berkeley extravaganza with Bette Davis and William Powell

**Plan 9 From Outer Space** We've been promised this is "probably the worst sci-fi cheapie from the 50's." Starring Bela Lugosi and Vampira

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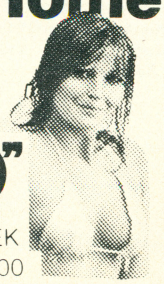
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**Dr. Black and Mr. Hyde** The old shocker with a blaxploitation twist

**Bad Georgia Road** Cars, violence and sex—in that order—in the sultry south. Starring Gary Lockwood and Carol Lynley

**Dixie Dynamite** Ditto, with Warren Oates and Christopher George

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*continued on page 80*

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Home Video

**June 1980 Issue**

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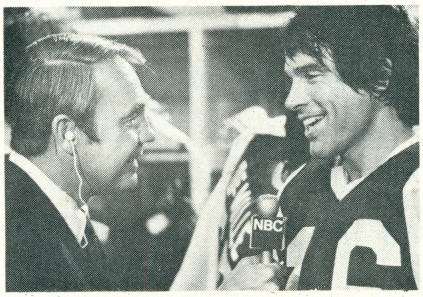

# VideoTapes

## Home Video Top Ten

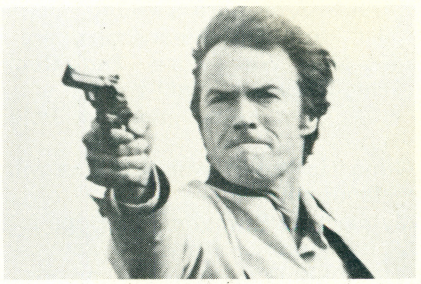
1. Superman
   WCI Home Video
2. Grease
   Paramount



3. Blazing Saddles
   WCI Home Video
4. Saturday Night Fever
   Paramount
5. Heaven Can Wait
   Paramount



6. The In-Laws
   WCI Home Video
7. Enter the Dragon
   WCI Home Video
8. The Godfather
   Paramount
9. Dirty Harry
   WCI Home Video



10. All the President's Men
    WCI Home Video

Format Scorecard
VHS 75%-25% Beta

Best Sellers and Format Scorecard are based on monthly survey of dealer sales nationwide conducted by Videography, the magazine for video professionals. The national videocassette distributor is listed for each title.


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film has attracted a real cult following over the years.

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DeMaio's new releases are all public domain classics:

**Judge Priest** A John Ford film starring Will Rogers

**Penny Serenade** Cary Grant and Irene Dunne are a young couple with problems. Great soap opera

**The Man Who Knew Too Much** Hitchcock's original version stars the wonderfully neurotic Peter Lorre

**Gung Ho** World War II drama with Randolph Scott

**My Favorite Brunette** Bob Hope is a photographer who'd do anything for his favorite, Dorothy Lamour

## VideoDiscs

**RCA SELECTAVISION**
*RCA and UA Going Steady*. That was the Variety headline and the deal certainly sounds romantic. RCA has license to distribute 100 United Artists films for its SelectaVision videodisc due out in early 1981. And the films are biggies.

Among them:

**Rocky**
**Coming Home**
**Annie Hall**
**Hair**
**Fiddler on the Roof**
**West Side Story**
**Exodus**
**Semi-Tough**
**The Pink Panther (various)**
**In the Heat of the Night**
**The Great Escape**
**The Apartment**
**Hospital**
**Some Like it Hot**
**Marty**
**Judgment at Nuremberg**
**The Alamo**
**The Magnificent Seven**




**Paths of Glory**
**Elmer Gantry**
**Casablanca**
**The Maltese Falcon**
**Treasure of Sierra Madre**
**Key Largo**
**Yankee Doodle Dandy**
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☐ DRACULA (1979) Frank Langella
☐ SLAP SHOT Paul Newman
☐ BATTLESTAR GALACTICA
☐ SAME TIME, NEXT YEAR Alan Alda
☐ WHICH WAY IS UP? Richard Pryor
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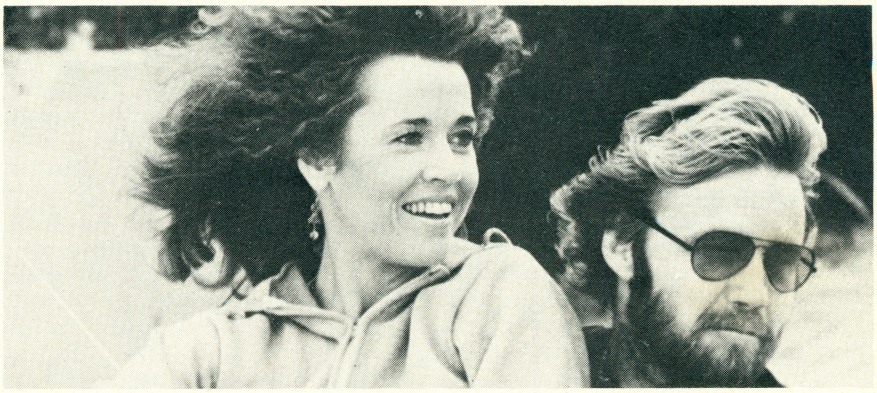
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The company has also acquired a package of NBC specials, including:
**Victory at Sea**
**Hans Brinker**
**Heidi**
**The Louvre (narrated by Charles Boyer)**
**Tut: The Boy King (narrated by Orson Welles)**



***Coming Home* is one of the films destined for the RCA disc.**

and some golden oldies. . .
**Stage Coach**
**Long Voyage Home**
**Foreign Correspondent**
**To Be or Not to Be**
RCA will also be offering some Charlie Chaplin classics:
**The Kid**
**The Gold Rush**
**City Lights**
**The Great Dictator**
**Limelight**
**Modern Times**

**MCA MAGNAVISION**
The Magnavision videodisc player will be available in Pittsburgh, Cleveland, Minneapolis/St. Paul, Phoenix, and Buffalo. Nationwide? The answer still remains later in the year. New discs:
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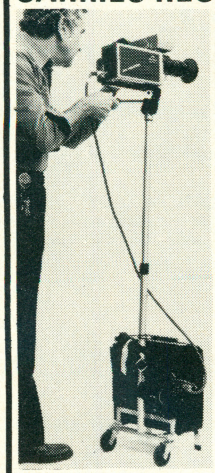
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## Gazing into the Video Future

*(continued from page 40)*

that frame and save it for later inspection. Hitachi proposed such a set, called "Memory-Matic," in the early '70s, wherein the frozen picture would be displayed on a smaller screen while the show continued on a larger screen.

This capability of freezing has long been available in a vacuum tube device called a scan converter. In fact, when your bags are X-rayed at the airport, the reason it doesn't fog your film is that the pulse of X-rays is extraordinarily short. The reason it can be so short and still allow the security agent to inspect the image, is because the frame is being frozen on a scan converter.

Well, scan converters can play other tricks as well. They, too, can be zoomed in and out and repositioned electronically, and, as their name suggests, they can convert the fast, one-frame-every-thirtieth-of-a-second scanning of television down to a nice, leisurely, frame-every-ten-seconds-or-so scanning. What can you do with television that occurs one frame every ten seconds? Well, you can send it down a telephone line, for one thing (but that's getting ahead of ourselves) or you can use it to operate a printer to give you a picture on paper of what's on the screen. For a great deal of money, you can buy such a hard copy unit from Tektronix today, or buy the component scan converters and printers from Hughes Aircraft and Alden Recorders, if you prefer. Hughes proposed a home scan converter using a vacuum tube in 1973 for about $300. By 1990, by RCA's prediction (and it sounds good to me), you'll have one without the glass for just $10.

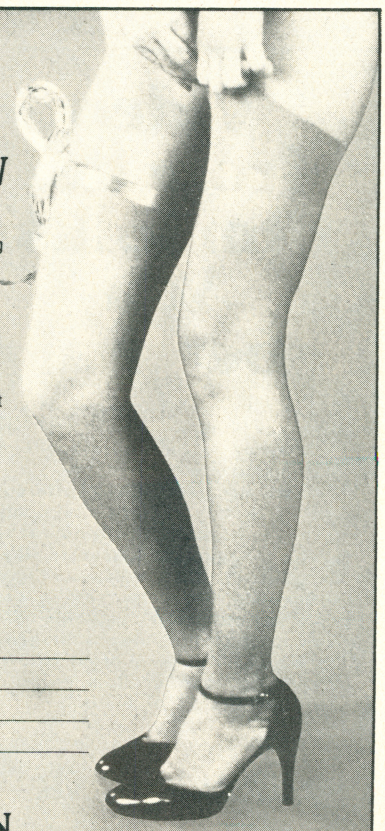
Somehow, though, it's hard to get worked up about storing one frame in 1990, when my crystal ball is offering a whole hour in 2005. Oh, did I happen to mention that the hour-long matchbox in 2005 will be completely random access? That means that, if you want to watch the show starting at the 31st minute and 31st second, you can do so without waiting for fast forward or rewind. In fact, fast forward and rewind will cease to exist. If you want to watch the show faster, well that's okay; you'll be able to continuously adjust the speed in either the forward or reverse directions from a dead stop to—well, how's this for a limit?—the whole hour flashing by in half a second. And the pitch of the voices and music will remain constant throughout. And half a second is arbitrary on my part. You want it in a hundredth of a second? You got it.

Paul Klein, the television visionary who was once executive vice president of programming at NBC, feels that children will learn accelerated viewing once the technology is available. Even today's generation of adults seems able to comprehend speech played back at 2½ times its original rate. After a few generations of accelerated viewing, who knows what will happen to education and television.

I regret to inform you that the size of the random access, variable speed recorder will be dramatically larger than the plain vanilla version—unless nature does something about the size of our fingers, we'll need lots more room just for the switches and knobs. Of course, voice recognition is in its infancy as well and, why not even postulate the existance of direct control by brain wave? Why not? You can; I've got a crystal ball limited to television.

Hoo boy! The dazzling array of images emerging from my crystal ball


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WRITE 26 ON INFO CARD

**"I predict that by 2005, we will be able to record and play television programs, with virtually perfect quality, using a machine that has no moving parts. Furthermore, the medium used for recording may be as small as a matchbox for an hour long program!"**



makes me wonder if the stuff I put on my pizza was really oregano. Where can I begin?

Well, editing, as I mentioned earlier, is a form of processing. Editing, in 2005, will be as instantanous as our highly developed creative processes will allow. If you want to edit every other frame of two recorded programs together—like shuffling a deck of cards—it'll take just about as long as it takes you to say it. You won't even have to change matchboxes, because you'll have access to your whole library at once. With elaborate voice recognition, an editing session with just you and your editing machine might sound like this:

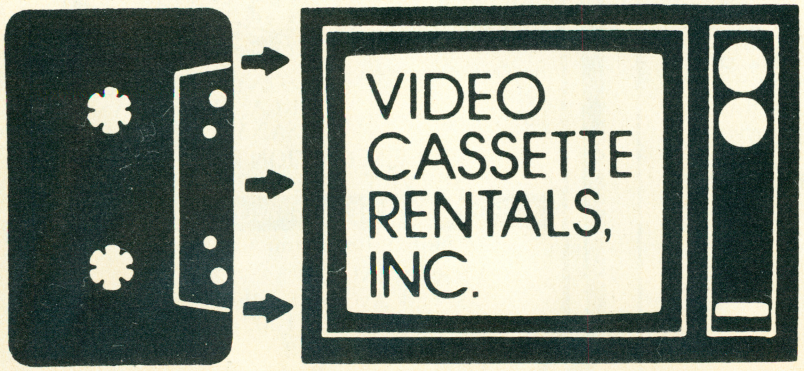
"Let me see the end of the third scene . . . no a little bit later . . . yeah, that's it . . . no, go back just a smigeon . . . right! Now, how about if we stick that scene with Margaret after that . . . no, a little earlier . . . yeah, there . . . no, it just doesn't work. Do you remember—I don't know, maybe about two months ago—there was that stuff we shot up at George's place . . . yeah, that's it, only when Shirley came in . . . yeah, exactly . . . okay, let me see them together . . . Great! I love it! . . . okay, now in the next scene . . ."

Ridiculous? I'm not even looking for a HAL computer out of *2001*, just a simple voice recognition system that will utilize key words. Today, with a $500 Radio Shack computer you can play a game called "Eliza" that will have you wondering whether there's a little person somewhere inside all that plastic, and I'm not talking about today—I'm talking about 25 years from now. Think of what's happened in our world since 1955!

*(continued)*


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WRITE 27 ON INFO CARD

Beyond editing, the possibilities are so vast it's hard to know where to begin. Today, using digital video effects units, program producers can squeeze and stretch images, flip them over, push them off the screen, repeat them normally, inverted, reversed—whatever. And the heart of the digital video effects units is the frame store. That means, reverting again to the RCA prediction, that by 1990, consumers will be able to perform at home all of the special effects that the broadcasters can perform today, and more—whatever gets developed between now and 1990. Imagine pulling Walter Cronkite's or Dan Rather's cheeks like a rubber clown's, while he delivers the news. Imagine squishing Chuck Barris into a little ball when he introduces his latest show.

Notice the verbs: pull, squeeze, squish, stretch, flip. Vital Industries even calls their digital effects unit "Squeezoom." What do all of these verbs have in common? They're tactile. They're things we do with our hands. For most of today's digital effects, we like to imagine the picture as a sort of putty, which we can then manipulate (even the word "manipulate" comes from a root meaning handful).

Okay, here it comes: prediction number four—while there may be breakthroughs in voice recognition and even direct, inductive communication with the brain, the major advance in video processing by 2005 will be a tactile control unit, feeling something like putty, which will be quite literally manipulated and will have an identical effect upon the pictures involved.

If you'll want to make your picture rumply, like a flag blowing in the wind, well, all you'll have to do is manipulate your putty until you see what you like. When you want to pull Walter Cronkite's cheeks, you'll just grab on and pull; when you want to squish Chuck Barris, you'll just squish away.

And beyond digital video effects and editing? Well, perhaps this belongs more correctly under acquisition, since it's really not processing anything, but, on the other hand, there's nothing to acquire. Well, anyway, what it boils down to is the processing of nothing.

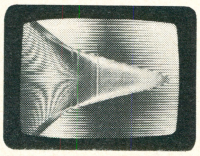
It sounds esoteric, but it's exactly what all artists do: they start with nothing, and then do something to it. A painter starts with a blank canvas and then makes a picture; a sculptor starts with a lump of clay or a chunk of rock; a composer starts with blank paper—so does a writer. And with television?

An audio engineer once joked that home receivers were getting so complex with their tone controls and processing functions, that eventually radio stations would transmit nothing but noise, which the super complex, computerized receiver could be programmed to turn into any kind of music. Today, at such institutions as M.I.T. and New York Institute of Technology, artists—not programmers or engineers, but artists sit at an invisible pad of paper holding an inkless pen, and draw. And what they draw appears on a color tv screen. In any style. In any color. With any sort of brush, ranging from the finest pen point to the fattest roller, to an airbrush, at any height above the "paper," to brushes that don't exist in real life, like a brush that paints strokes of daisies instead of strokes of color.

You've probably already seen the results of this on tv, ranging from Leroy Neiman's Super Bowl paintings on CBS to a Life Saver commercial. A brand new technology, even for broadcasters, television "painting" will surely be in the home by 2005 and will be combined with the editing, effects


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What will video processing be like in 2005? What can you imagine today?

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If you don't want to descend yet from the ethereal to the real; if you'd like to dwell a bit longer on the artistic before reverting to the technical; if you'd like to let your imagination continue to roam; then, by all means do so. I will wait here for you.

Ready? Okay. What does television distribution consist of today? Mostly television stations. Oh, there's a few people who get their television programs directly from a satellite, and there's a whole lot that get theirs out of a cable television connector, and there's some that get theirs in the mail or in stores in the form of tapes or discs, but nearly everybody gets their television programming from a television station, via the airwaves.

What will television distribution be like in 2005? Well, there's a lot of new technologies that it won't be like. Take satellites, for example. There's a lot of brouhaha these days about direct satellite broadcasting to the home. Will it happen? Sure, but it'll be dull and old hat by 2005. Satellite broadcasting is really just another means of broadcasting, like a television station, and it uses up limited electromagnetic spectrum allocations, and it can only be received by those of us without a building between us and the satellite, which means few people in cities. Oh, it'll happen, all right, and soon, but it'll all be over by 2005.

**"In 2005, there will be no such thing as a tv set. There will be a video display, or several, perhaps one in each room or several in a room so that people can face each other and still watch tv. There will be surround sound."**

There's talk now about sets that will be able to eliminate ghosts. They'll happen, too, again relatively soon, and they, too, will be old hat by 2005.

There are new services, being transmitted in Europe and experimented with in this country, called, generically, "teletext." Broadcast teletext is a system which encodes information, such as alphanumeric news reports or pictures, and stuffs it into a portion of your picture which is normally invisible (the black bar that you see when your vertical hold isn't work-


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ing right). With your teletext-decoder equipped set, you can restore the information to its original form, presenting you with a magazine of perhaps 200 "pages," each individually selectable, each continuously updated, on topics ranging from the weather, to airline schedules, to economic analysis—you name it! Teletext is great! By 2005, it will be obsolete.

What will distribution technology be like in 2005? It will be a combination of several technologies, all old. It will take the concept of libraries, add the telephone switching technology of the nineteenth century and cap it off with the technology of glass. Oh, yes, it will also make use of something predicted accurately by David Sarnoff in 1955: electronic light.

Television distribution today is temporal. You watch what's available when it's available. Video recorders temper that somewhat, enabling you to watch something at a somewhat more convenient time, but you can't record what's not being broadcast. In a large city, there may be a choice of ten over the air programs at any time. In large cable television systems, that choice may go up to fifty channels.

Can you imagine going into a library and being told by the librarian that you could only select from fifty books—but, don't go away mad; in half an hour there'll be a different fifty to choose from? Can you imagine being told by the telephone company that you could only call fifty different people at any time, though in half an hour, you could call a different fifty? Can you imagine being limited to fifty different television programs at a time? Sure, it's easy. In fact, I'm sure some of you are dazzled by the thought that some people actually have access to fifty at a time.

This prediction is so simple that my crystal ball is blushing at the very thought. Prediction number five: Television programs in the year 2005 will be delivered to at least a substantial number of us through the technology of switched optics, and how soon "substantial number" becomes "virtually all" is simply a matter of how fast the cables can be installed.

What's switched optics? Well, take a look at your telephone. You can call any other telephone in the world at any time, just by utilizing the pair of wires connecting you to the phone company. This little miracle is accomplished by using lots of switches and a few wires. If you want to call Australia from New York, for example, your two wires get switched to a bundle of wires heading west, then may get switched to a bundle going out of the country, then may get switched to a bundle heading to Australia, and will finally be switched to the wires going to the phone you want to call. What an incredible system!

Today, little computer terminals get switched to massive data banks via this system. Today you can call such "data banks" or "programs" as "Dial-a-Joke" or the weather report or the correct time. Today, in England, a form of teletext called "viewdata" enables you to dial up more pages of that television magazine—instead of 200 broadcast pages, there's access to 50,000 dial-up pages.

If only television could be transmitted through the switched telephone network! Alas, transmitted on a pair of wires, television doesn't get very far. Transmitted on an optical fiber, however, television can be carried great distances.

In 2005, television programming will not be temporal. You won't get a tv listing showing what's on at 7:00 pm. You'll get a phone book (or, actually, you'll know what number to dial to view the phone book on your set). The phone book will list hundreds of thou-


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sands of programs—maybe millions! These programs will be stored in solid-state memory banks near their owners. If you want to watch my program, you'll dial my number and my memory bank will disgorge the program down a chain of optical fibers leading to you. If someone else wants to watch the same program a few minutes later, why, that's okay, too. Remember, the solid-state memories are random access. The second party can start watching the program *from the beginning* even though you are several minutes into it. Live shows will be funneled directly into the network without a memory. When your phone bill comes at the end of the month, it will reflect a charge for my program price. When my bill comes at the end of the month, it'll show a credit for the same amount, less the phone company's transmission fee ("end of the month" is quite figurative; the billing *will be instantaneous*, as will the transfer of funds between the appropriate banks, and to find out the state of an account, all you'll have to do is dial the right number).

So, if television stations and satellites become obsolete, what becomes of the radio spectrum thus vacated? Why, it'll be used for CBTV!

**"Fast forward and rewind will cease to exist. If you want to watch the show faster, well that's okay; you'll be able to continuously adjust the speed in forward or reverse from a dead stop to—how's this for a limit?—the whole hour flashing by in half a second."**

Already, amateur radio operators are beaming television programs to each other, using little community television stations called "repeaters." Some of the ham tv people are already asking the government for permission to let the non-hams in on the fun. Eventually, you might walk around with a little tv terminal that can access the whole switched network, but my crystal ball doesn't think that'll happen by 2005.

**PRESENTATION**

Well, we've got button sized cameras and pinpoint mikes; we've got matchbox-sized recorders and voice activated editors; we've got tactile manipulators and switched optics. What the heck do we watch it on?

Predictions of flat panel and wall screen tv sets are old hat. Mind you, the technology is not old hat, just the predictions. Sarnoff predicted wall screen tv sets in his 1955 article and had the size limited only by the viewer's desires, and, well before 1955, in fact, even before commercial telecasting began, people were predicting flat tv sets.

Will there be flat panel tv by 2005?


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Oh, yes, long before then, but it's not going to be appreciably different from what we have now. Flat panel tv sets will range from perhaps six by eight inches to somewhere around thirty by forty inches. Will there be wrist tv sets and giant television walls? Maybe a few, but they sure won't be commonplace. How come?

Companies around the world have been working, are working, and will continue to be working on flat panel technologies. A very promising technology, called "electroluminescence" is so advanced at the moment in Japan, that its introduction in black-and-white (or, in this case, probably black and orange) tv sets seems unquestionably due in the next few years. But, promising though it may be, electroluminescence and all of the other light emitting technologies being developed for flat panel tv require energy to make the picture light up.

Television sets as they exist today (utilizing cathode ray tubes) are actually rather efficient light emitters. Yet a very large tv set uses a substantial amount of energy to make the picture. A tv set displaying a picture across an entire wall would utilize as much power as several air conditioners—the same is true of flat panel technologies, except that some are far worse and would reach the several air conditioner stage in a unit only about 18 by 24 inches.

Well, how about in the other direction? What about teeny, tiny wrist tv sets? Alas, it's the same problem. Even though a wrist tv would consume a tiny fraction of the power consumed by sizable sets, it is still likely to be more energy than you can comfortably draw from a battery which will fit inside a wrist tv. You'd be able to watch for a few minutes and then need a new battery.

What about non-light emitting technologies? Well there's hope there for at least some black-and-white form (electroluminescence lends itself very nicely to color as does gas-discharge, another emissive technology), and Hughes Aircraft has shown some very nice wrist-sized tv displays utilizing liquid crystals, but what do you do at night? Light it up? There goes the battery.

Then what, besides some wrist tv sets, some wall tv sets and a lot of flat, but average-sized tv sets, will presentation technology be like in 2005?

Prediction number six: In 2005, while there may be some tv sets left that will display television as we know it, most tv sets will feature extremely high definition pictures, presented on a screen roughly half as high as it is wide (as opposed to today's three-quarters as high as wide). Thanks to the high definition (good enough to read fine print on a magazine page carried full screen), people will sit closer to their tv sets. Actually, there will be no such thing as a tv set. There will be a video display, or several, perhaps one in each room or several in a room so that people can face each other and still watch tv, and there will be a switching unit that will request programs from the optical cable or from the matchboxes or from the button cameras or from the tactile manipulators or whatever. There will be surround sound.

Such work as has been accomplished on holographic imaging will have to be matched with holographic display. Already, several companies are working on systems to create three dimensional (not holographic) images within a block of crystal or in a mysterious hall of mirrors. Work will be in progress, if not completed, on stimulation of the other senses, the tactile and olfactory and palatal. Inductive stimulation of the brain will


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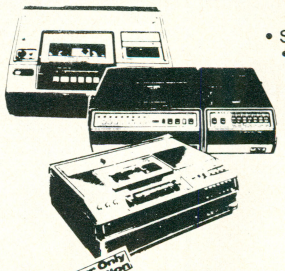
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be attempted as well.

Computers and data banks will be thoroughly integrated into the television and switched optical networks, such that *educational* shows may be accidentially created at any moment.

For example, if you are watching a drama and someone gives someone else a shot of strychnine, you may wonder what that is. You need not fear missing the program, because your computer unit knows exactly where you are and is feeding the rest of the program into a matchbox. You mumble, "Hmmm, I wonder what strychnine is?" and your voice recognition unit displays what it thinks you want to know about on a secondary screen, in case you really don't want to stop watching the program. If you say "search," it finds a program on the derivation of strychnine from the nux vomica plant. That inspires you to learn a bit more about plants, so you search for that, too, till you come to grass and get curious about the sort of grass used in sports, which leads you to football, and why it is called a pigskin, so you search out pigs as well, and so on. The sneaks have educated you when you weren't even looking.

Well, it really won't be that sophisticated, even in 2005, but it'll be on the way. Some breakthroughs in associative memories (read: artificial intelligence) may be required before things can take place at a proper pace. But presentation technology will be exciting, nonetheless.

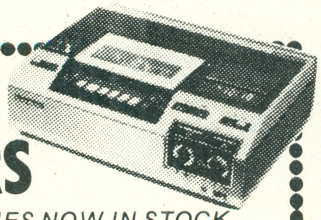
**"A hard day at the office? Come home (assuming that, by 2005 you don't conduct all your business from your home), turn on the waterfall, add artificial sunlight, throw in a few tropical breezes, call up some audio for exotic birds, sit on the tactile stimulator, and away you go!"**

Remember those frame stores? Well, utilizing that technology, you'll be able to watch as many channels as you want to on a single screen at once, making them any size you like—perhaps, one large and the rest small—and changing sizes at any time you like. It's already possible with those digital video effects units.

And naturally, you'll be able to freeze frames at any time, zoom in on what seems interesting, and use your manipulator if you're frustrated.

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What will television be like in 2005? How the heck should I know? But I doubt it'll use atomic batteries.

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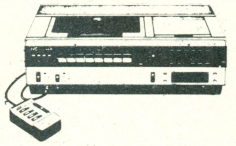
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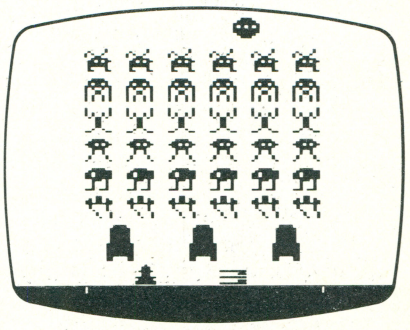
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A mind-boggling assortment of computer hardware and software is available from **Atari**. To begin with the hard stuff, you have a choice of two personal computers, the Atari 800 and Atari 400. Atari 800 comes with the "peripheral" model 410 cassette tape recorder (optional with Atari 400), which allows loading and storage of computer programs and use of Atari "Talk & Teach" interactive educational programs. Other peripherals include Atari 820 and 825 dot matrix printers which provide hard copy; model 830 acoustic modem which hooked up to your telephone provides access to such information sources as newswires and stock quotations; and the Atari 850 interface module which is required for connection of some peripherals including models 825 and 830. When you need a break from calculating and graphing and learning and wheeling and dealing, you can pick up peripheral joystick and paddle controllers and relax with some video games. The 400 is **$600**, the 800 **$1,000**.

Atari does offer a video computer system designed solely for video games, complete with controls and Combat, a 27 game program. Zillions of other games are available, from the popular Space Invaders to sophisticated programs like Codebreaker and Video Chess. Night Driver puts you on a dark and treacherous road, Adventure transports you to an enchanted kingdom, Backgammon and Tennis recreate suburbia—and on and on. For the serious minded, there's the Basic Programming cartridge which teaches you the basics (naturally) of computer language and programming, and such personal computer programs as the Financial Planning series whose titles include Bond Yield, Mortgage Analysis, and Stock Rate of Return. Prices on these vary. Happy button-pressing.

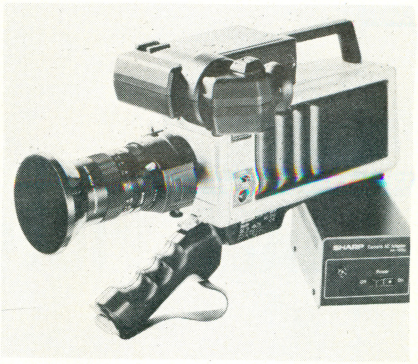


SPACE INVADERS™ Game Program™

### SOUND CAMERA

Another lightweight camera for home videomakers: the 7.7 lb. model QC-35 color sound camera from **Sharp Electronics**. Features of this shoulder-style unit include a "C" mount fl.8 17.5-105mm 6:1 zoom lens with auto iris, 1½-inch viewfinder/monitor, incident light level indicator, on-camera recording/pause control and built-in mic. The QC-35 also comes with AC adapter. **$1,095**.



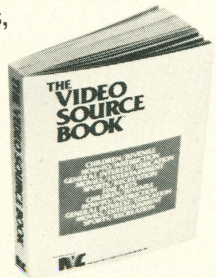
### PROJECTION TV

A no-frills giant screen color tv is being offered by **Maya Video Products Inc.** (New York City). The two-piece model comes with a 52-, 60-, 66- or 81-inch washable screen, and its projector has a fl.3 detachable lens. A projector mount that swivels and rolls on casters is optional. Prices start at **$645**.

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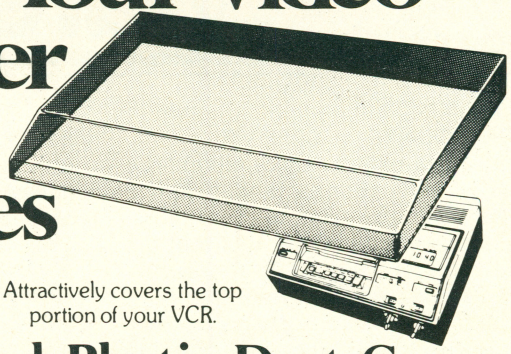
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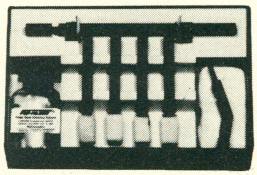
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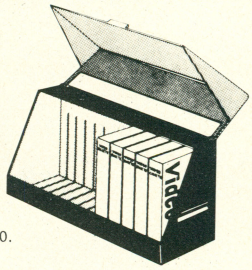


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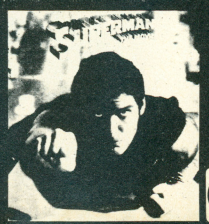
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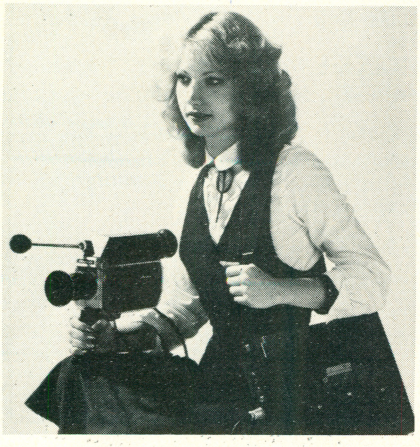
# VideoWares

### VIDEO CONTROL CENTER

No, it's not an electronics lab in New Jersey with technicians flipping switches and peering into monitors. It's actually a small flat box that fits neatly under your VCR and allows you to hook up your main tv, VCR, cable or pay-tv, video games or computer without running from machine to machine. Its maker, **Beta Video** calls it Distrivid, and it features jacks that allow for hook-up of each piece of home video equipment, with buttons on the front for equipment operation. Simple enough. **$199**.

### VIDEO CAMERAS AND VCRS

Low power consumption (7.2 watts DC) and light weight (4 lbs., 10 oz.) are the main advantages offered by **Quasar's** video camera models VK725 and VK730. Both also have 6:1 power zoom lenses, and feature boom microphones and AC power supplies. The VK725 has a fixed mount electronic viewfinder, while the VK730 has an adjustable mount. Both cost around **$990**.



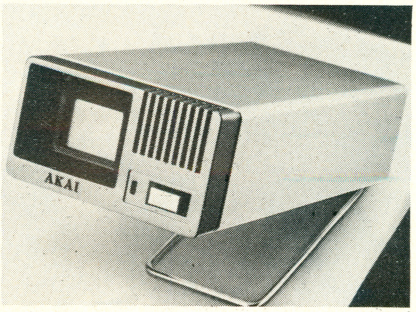
Also on the light side, Quasar is offering a portable VHS VCR, model VH5300 which weighs less than 11 lbs. with battery. On a battery this model can record for over 1 hour, while plugged in it can record up to 6 hours. AC power supply and electronic tuner that turns the VH5300 into a 1-program/1-day programmable are optional, but this portable does feature slow-motion, freeze frame and single frame advance. **$1,140**.

Another of the special effects VCRs is Quasar's table model VH5155. Pause, freeze frame, single frame advance and range of speeds from quarter speed slow motion to normal speed, as well as channel change can be accomplished by remote control. This in addition to the machine's 2/4/6 hour recording capability and programmable clock timer that allows you to record 4 programs up to one week in advance. **$1,350.**

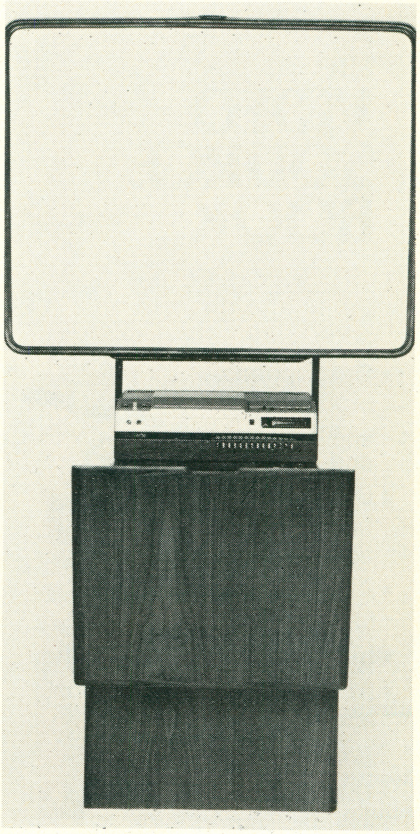


### MINIMONITOR

Since **Akai's** "Peek-A-View" video monitor weighs just 2 lbs., and features a 1½-inch screen and 1-inch speaker, you can set it down anywhere—the arm of a chair, the top of a rock—to see and hear what you're taping, whether it's sandlot baseball or a program other than the one on your tv screen. Pause control is featured, allowing you to eliminate commercials by vigilant button-pressing. A 20-foot cable and durable




plastic housing further increase the minimonitor's mobility and usability. **$170**.

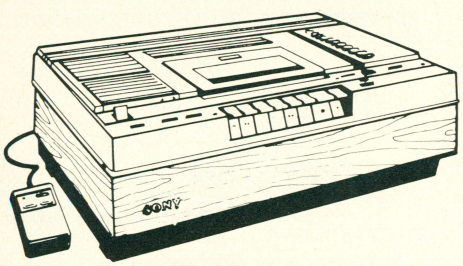


### PROJECTION TVS

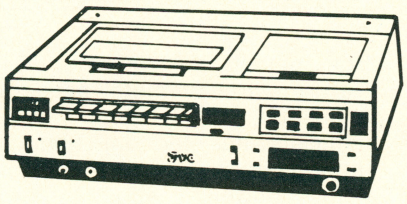
The Vidimax collection of projection tvs from **TransVision** all have a single-tube projector whose 6.5-inch, f 1.9, high-speed 3-element lens with 12-inch focal length is focused manually. Their highly reflective screens are washable. At the top of the line are one-piece models 750, with a 50-inch screen and 760, whose screen measures 60 inches. Both boast a solid walnut console with a shelf for your VCR.

The rest in the Vidimax line are two-piece systems, available with 50-inch, 60-inch or 72-inch screens that can be wall mounted or propped by an optional floor stand. The series 600 also has a solid walnut cabinet, with a recessed shelf for VCRs and accessories, and is covered at both ends with acoustic grille foam for undistorted sound transmission. The series 400 has a smaller walnut console mounted, like the other Vidimax models, on casters. The more economical series 300 rests on a hardwood base, while its brother, the 300C is ceiling mountable. Vidimax prices range from **$1,095** for the 300 models to **$1,695** for model 760.

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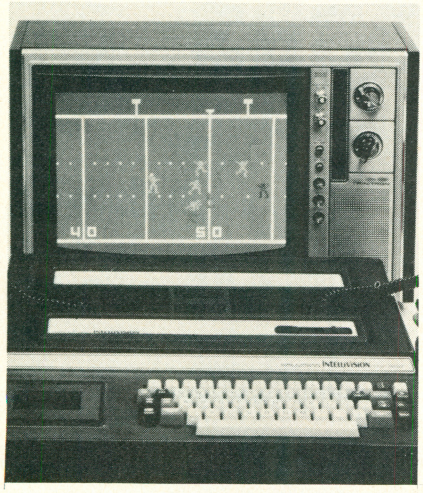
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# VideoWares

**VIDEO COMPUTER AND SOFTWARE**
**Mattel**, parent of the Barbie doll, now manufactures another modern icon—the home video computer with its array of games and assorted software. Their Intellivision (for "intelligent television") system consists of a master component which allows you to enjoy their video games, and a typewriter-like keyboard component which turns the master machine into a personal computer.



With the keyboard you can also play Mattel's line of interactive programs aimed at self-help, self-education and self-enrichment. The Stock Analysis program is billed as an "electronic broker." Jeanne Dixon Astrology, Jack Lalanne's Physical Conditioning, and Dr. Art Ulene Weight Loss Program help you cope with the heaviness of life, and Conversational French teaches you to parlez bien using the keyboard's built-in microphone. The games include the usual sports simulations, gambling and parlor games and children's instructional, but the video graphics are exceptionally attractive, from the pine-studded snow of Skiing to Armor Battle's tropical jungle. Prices vary, but the master component should retail for under **$300**, the keyboard for about **$550**; cartridges are about **$30**, cassettes under **$18**.

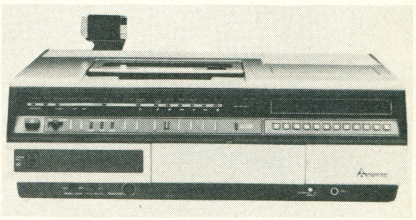
**6-HOUR VCRS**
Now in the VHS line from **Sylvania** are two VCRs which can be programmed for 1 program per day, and can continuously record for up to 6 hours. Both models VC2700 and VC4500 feature wired remote pause and audio dub. The VC4500, a 21-lb. portable, also has electronic tuning and function buttons, and can record on battery power for about 1 hour. Its batteries and carrying strap are included. The VC4500 is **$1,500**; VC2700 is **$1,100**.

**6-HOUR VHS VCR**
**General Electric's** new 6-hour VCR guides you step by step through the programming process via a series of lights. Five different programs, to the end of a 6-hour tape, can be programmed per week. Also featured are pause control, tape counter with memory and audio dub. **$1,150**.

**PORTABLE VCR AND COLOR CAMERA**
**Hitachi** has delivered a bouncing 13½-lb. VHS-format VCR, portable model VT7000A/VT-TU70A. It provides 1½ hours recording on a self-contained battery, so you can take it anywhere; but its one program/24-hour timer and 2/4 hour playback mode also give you the option of leaving it home. Other virtues include electronic tuning and an air-damped cassette holder, but remote control with 20-foot cable is optional. **$1,450**.



A color camera you can take along is also available from Hitachi. Model VK-C750 weighs 4 lbs. and has a built-in mic. Its 2.8-1 zoom lens with TTL viewfinder and color temperature control with meter are other advantages, and its price is **$700**.



**7-DAY VCR**
Another special effects marvel has arrived straight from the drawing boards of **Mitsubishi**. VCR model HS-300U can be programmed to turn on one program for each of 7 days, plus 5 other programs on any channel during the same period. It also has a built-in RF adapter, and consumes only 38 watts of power. But that's not all: HS-300U features visible fast forward and fast rewind at 15 times normal speed, slow speeds of 1/10 normal and 1/3 normal, freeze frame, and manual single frame advance. A 2-hour tape comes with the unit but remote control is optional. **$1,350**.

**VHS AND BETA CASSETTES**
The chrome videocassettes by **BASF Systems** (Bedford, MA) are available in VHS and Beta formats, and come with their own plastic covers. VHS cassettes come in 1/2/3-hour (T60) and 2/4/6-hour (T120) lengths, and Beta lengths are 1/2/3-hours (L500) and 1½/3/4½-hours (L750). Prices range from **$16.95** for L500 to **$24.95** for T120.

**VIDEO CABINET**
All kinds of electronic components and accessories can be accommodated by the cabinet designed by **Sound Stack**. Its shelves can be adjusted by half-inches, and its tinted glass door can be right or left mounted. Other touches include walnut grain finish, racks for video or audio discs and optional sliding shelves. Other options: additional shelves, interior lighting, circuit-breaker-protected power strip. **$249.95**.

**VHS TAPE**
**Memorex** has added a T-90 length videocassette, which runs 1½/3/4½ hours, to its existing line of VHS cassettes. **$18.99**.

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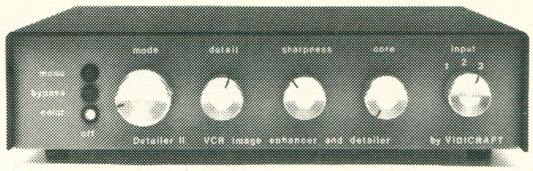
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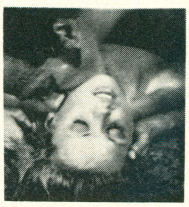
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# Take My VCR... Please!

**It's no joke. VCRs, cable tv and video games are creeping into our national consciousness. How do we know? Just take a look at the work of America's major cartoonists.**

## By Gary Arlen

Lots of us cut out newspaper or magazine cartoons or comic strips that hit close to home. The clippings are taped and tacked to doors, desks, cash registers, and office walls. For several years I've been collecting cartoons that deal with areas I confront *daily: video*, tv, and communications.

My clipping file is growing rapidly!

Take Mr. Tweedy. *Mr. Tweedy* is a comic panel that appears in newspapers and chronicles the mishaps of the protagonist, a truly nebbish character. Mr. Tweedy always finds a way to do something wrong, dumb, or mindless. A vignette in November, 1978 struck a sensitive chord. The cartoon depicted guests who are perusing the bookshelf where Tweedy stores his videocassettes. One guest remarks: "So far it seems he's taped 64 hours of 'The Gong Show' and 128 hours of 'Bowling for Dollars.'"

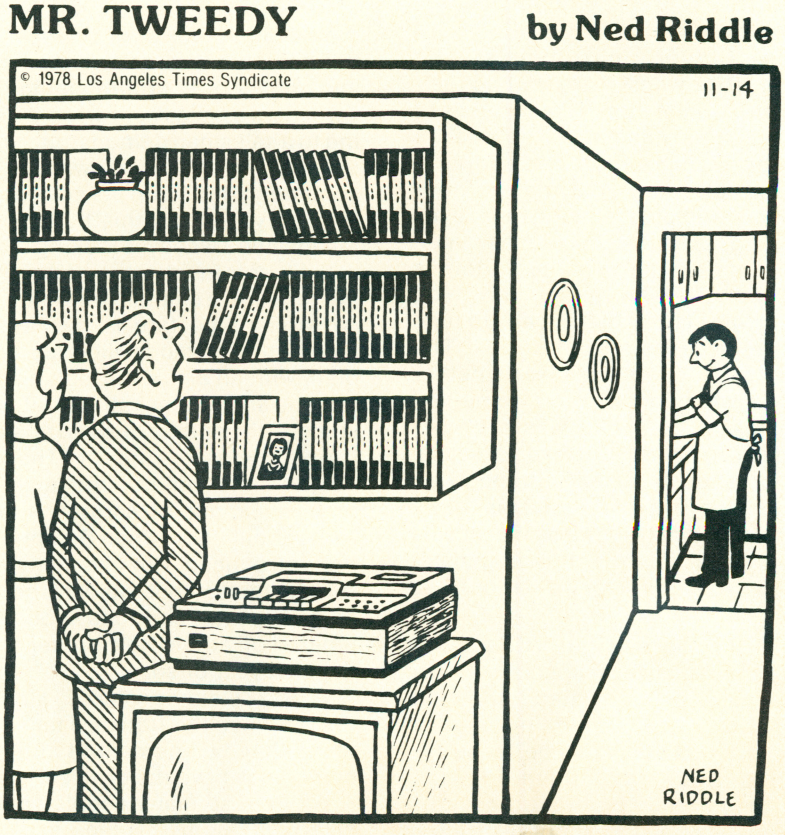
That's the kind of nerd Tweedy is—and by implication, the cartoonist may be saying that's what a lot of home video collectors are also putting on tape.

Of all the irreverent gauges that measure public awareness The New Yorker cartoons are as off-beat as any. Yet within a recent five-month period, that magazine ran at least four panels dealing with home video recorders. Cartoons about video, cable tv, and pay tv have been cropping up in magazines, newspapers, and trade journals all over the country. The message: video has arrived.

Sometimes the reference dips to a simple pun or gag—such as a recent *John Darling* comic strip depicting a tv screen set into a huge wooden reel used to transport cable. "How do you like your cable tv?" a friend asks.

Such easy jokes (which, of course, must presume that readers are acquainted with the topic and lingo) merely scratch the surface of the issue. A cartoonist's talent lies in identifying foibles and then caricaturing them. And home video has proved to be a remarkably easy topic for them to handle. Not only does it offer up as targets the gadget-freaks and toy-mongers who rushed out to buy VCRs, but home video itself is an easy whipping boy for its role as a tool which helps propagate the mindless culture of tv.

That's the reason, perhaps, why cartoonists during the past few years

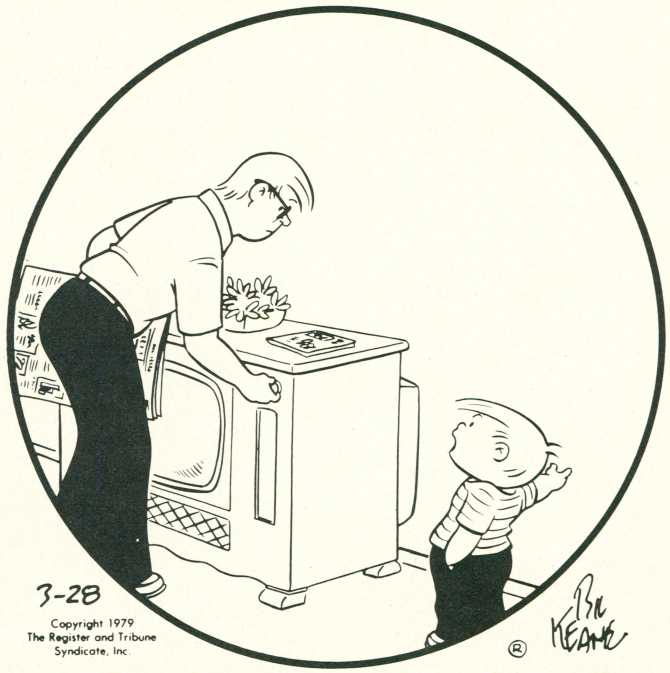



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"So far, it seems he's taped 64 hours of 'The Gong Show' and 128 hours of 'Bowling For Dollars'."

**Have you noticed how many contests now offer a VCR as the top prize? The message is that they are valuable, attractive items.**

THE FAMILY CIRCUS® By Bil Keane




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"Eddie's family has a machine that watches TV for them."

have portrayed VCRs as either a lazy-man's gimmick or a rich man's plaything. (A recent New Yorker cartoon caption read: "I have everything money can buy—except one of those videocassette recorders.")

It was no surprise when VCRs got the once-over from cartoonists at magazines like Playboy. If memory serves correctly, Playboy was among the first consumer magazines to mention home video equipment, usually in the "gifts" or "gizmos" section at the back of the magazine. That was probably an editorial decision affected by Hugh Hefner's own gadget-orientation and his early acquisition of professional video equipment for taping Hutch happenings.

Now Playboy cartoonists—like many VCR owners—are shifting their attention to the more esoteric uses of home video equipment. In February a Playboy cartoonist, recognizing VCRs' role in purveying pornography, depicted a gloating man, eyes popping, as he watches nude women frolicking on the tv screen above a stylized VCR. The caption line: "You didn't think I bought this baby to tape 'Masterpiece Theatre,' did you?" The screen scene left it unclear whether he was watching an X-movie he had purchased, or if this was a home-made porn romp. Whatever the case, the message was clear—home video equipment has—um—diverse uses. It's that kind of trendiness that makes video in particular and tv in general such an easy mark for the cartoonist's pen.

Most cartoons about VCRs aren't quite as specialized, especially in less sophisticated syndicated strips. In the cutesy, heart-warming *Family Circus* panel for instance, a beleaguered daddy was turning on his tv set. One of the Family's precocious youngsters, talking about his friend, says, "Eddie's family has a machine that watches TV for them."

The aforementioned Mr. Tweedy took another look at VCRs recently—this time more directly aimed at the low quality of tv programming itself. Tweedy was in a tv showroom listening to a salesman demonstrate how to use a VCR: "When you want to tape something for your permanent collection, you press this button. . . ." Meanwhile Tweedy is looking around at the tv sets in the store—all of which are tuned to a channel on which typical prime-time fare is displayed: a close-up of a vaudeville-type comedian, with an arrow through his ears, bow-tie and floppy hat. Definitely the stuff worth handing down to posterity.

According to one of The New Yorker's art editors, the magazine received a raft of cartoon submissions about VCRs when Betamax was first introduced. But like many other trendy topics that quickly become commonplace, cartoons about VCRs tapered off at The New Yorker during the past year or so.

VCRs? "Commonplace?" How can that be when the statistics tell us that fewer than two percent of all American homes have the devices?

Why are so many people so interested in home video—especially since so few people actually own equipment? (Actually the million-plus homes with VCRs are hardly "tiny" in themselves—but they represent only a small segment compared to 75 million tv households.) And what acounts for the widespread public knowledge of video recorders—estimated at upwards of 90 percent—very high for a product which has only been available for about three years?

A large part of the answer obviously can be found in an equation which includes the glamour of the product plus the exposure it has had. That exposure slipped VCRs into the national consciousness quickly and widely. Have you noticed how many contests and drawings now offer a VCR as one of the top prizes? Anyone who bothers to read the mail or look at a contest entry form sees that VCRs exist—and gets the subliminal message that they are valuable, attractive items worthy of being a grand prize.

Then there's the "sex appeal" or "status" of owning a VCR or videodisc unit. Be it the "snob" ingredient (that is, you're the first on the block to have one) or the freedom factor (you can watch what you want when you want), video devices have quickly captured Americans' imaginations as something special.



Drawing by Levin; ©1978 The New Yorker Magazine, Inc.

*"Dear Harold, by the time you play this videotape cassette, I will be far, far away."*

And we can't ignore the reality that home video devices have become favored playthings of media personalities and executives. How often has Johnny Carson quipped about a video recorder? How often have you heard a guest on Mike or Merv or Dinah talking about what they popped on their VCRs last week? Trend-watchers cite such references as building blocks which create exposure—and glamorize—their products.

Meanwhile, surveys showed that the highest initial sales of VCRs was in New York, Los Angeles and San Francisco. Obviously the numbers would be high because of the sheer size of those markets. But percentages (per total population) were higher than the national average, and analysts chalked that up to the greater over-all media awareness in those cities with their concentrations of production, advertising and media companies.

And cartoonists.

Video's easy accessibility and use is also prompting other inventive ideas on how to employ the equipment—and that has helped spread the good word about video's possible applications. Whether or not anyone has really used video for a "Dear John" message (a la one cartoon that appeared in The New Yorker), people are corresponding with videotapes—sending messages to friends across the country, often along with off-air programs they are swapping. One executive transferred hundreds of dollars of Super 8 movies of his son's Bar Mitzvah to a videocassette, and wishes he could have shot the event itself on video if the equipment had been available a few years ago.

I can hardly wait to see a cartoon on that theme: maybe it would show videodisc souvenirs of the ceremony and party handed out to everyone in attendance.

Interestingly enough, cartoonists' video visions are not limited to VCRs. Electronic and video games come in for their share of japes—starting again in magazines like Playboy. Again the widespread ownership of the games has made it possible for understandable gags to turn up in many places. In a recent issue of Datamation, a computer-industry trade magazine, there was a drawing of a huge stadium. And there on the playing field, with a line down the center, were two markers (scoring digits at the top of the field/frame)—and a pong dot bouncing across from side-to-side.

Berry's World, a popular daily newspaper strip, took a poke at the video game environment more than two years ago. The panel was filled with sound-effect words "bleep, ding, eeeert, ping, beep." Kids were in the background with a tv set. And a man with bleary, dazzled eyes and tousled hair was desperately screaming, "Could we turn off the electronic games and toys for a while?"

Obviously some trade magazines aimed solely at people who make their living in communications industry activities have picked up the issue. More than a year ago, a Broadcasting magazine report on new video technologies was illustrated with a cartoon. In it, a man with a sledge hammer is about to take a swing at the loading deck of his VCR. His wife sternly lectures him: "Stop that! Everybody told you VHS and Beta tapes weren't interchangeable."

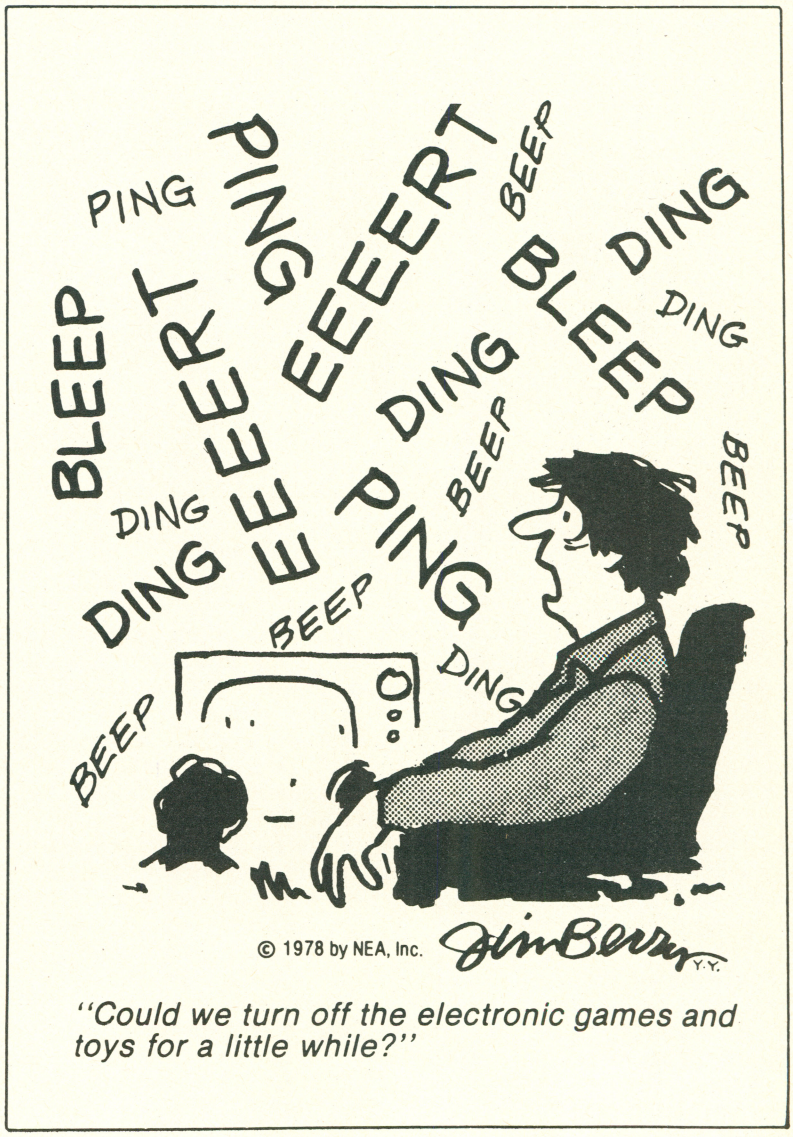
Most of the cartoons which appear weekly on Broadcasting's editorial page deal with issues of relevance to industry insiders, such as programming, station operation, and legal issues. But with increasing frequency, the drawings—especially those by cartoonist Jack Schmidt—are taking a look at the evolving new home video technologies. Schmidt drew the VCR compatibility cartoon mentioned above. He's also jested with home satellite technology. In a prescient cartoon several years ago he predicted the use of the roof-top antennas for plucking signals from the sky. Of course in his version, the antenna was a giant dish which dwarfed the house on which it was resting. The family said that owning its own receiver was far cheaper than signing up for pay cable. (In reality, the rooftop antenna which experts foresee for use later this decade will probably be only three-feet in diameter, and folks who do own personal satellite receiving equipment today generally put it in the backyard somewhere.)

TV programming itself, of course, has been a target for cartoonists' barbs for decades—and predictably it follows the trends set by the network gurus. The frequent approach of such cartoons is to show the tv set in profile, with viewers sitting dejectedly or bemusedly glued to the scene; the gag line is either a viewer's comment about the program or the words the cartoonist puts into the telecast. Call it elitism, call it clever—or just call it the same mentality that encourages the Saturday Night Live crew and other satirists to parody commercials and newscasts. Whatever the reason, tv is just an easy target for barbs like these:

My cartoon clipping collection includes a yellowing panel (probably

**Call it elitism, call it cleverness—tv programs and tv viewers are easy targets for the cartoonist.**

# Berry's World




*"Could we turn off the electronic games and toys for a little while?"*

Reprinted by permission. ©1978 NEA, Inc.

from Saturday Review or similar intellectual magazine) showing what life would have been like if the ancient Greek gods had tv sets; sitting in front of the tube, there is Zeus slumped in an easy chair with a can of nectar in one hand, and a box of ambrosia in the other.

An op-ed page cartoon by MAL last year carried a two-panel message: in one the tv screen showed the words "End of Prime Time." The next: "Resume thinking."

Another *Berry's World* cartoon showed a viewer, glued to the tv set, telling a visitor—"There is no plot. It's just a half-hour of screeching tires."

A Penthouse cartoon last year showed a tv set with only two choices on the channel selector: "Tits" and "Ass." A man sitting in front of the set has chosen the former and the screen on the boob tube literally becomes just that with frame-filling breasts. How's that for capitalizing on a much-discussed media trend?

Lately, the topic of television has even invaded the daily newspapers' comic strip pages, with several continuing series devoted to tv. The new and delightful *John Darling* comic strip unravels the life of a vacuous local talk show host. *Tank McNamara* frequently takes a swipe at tv's role vis-a-vis the sports business. And some of the best *Doonesbury* strips slash at tv personalities, who allegedly deliver the truth as one of the Doonesbury characters stares blankly at the screen.

The satirical and clever *Shoe* comic strip frequently spars with media icons—all the more significant since cartoonist Jeff MacNelly is also a widely syndicated editorial page cartoonist. In one recent strip, "the perfesser" (a mangy old owl) is settled in front of his set saying, "I rarely watch tv, but as a journalist I feel obligated to watch the one relevant show that keeps me in touch with the times." His editor asks, "You mean '60 Minutes'?" The perfesser, in a true commentary on our times, replies, " 'Mork and Mindy,' you doofus."

But perhaps the most telling commentary was an Advertising Age editorial cartoon last year which depicted the mythic Diogenes. This time, however, instead of a lantern, he is carrying a tv set—and the caption is "I'm looking for a totally original tv program."

The implication, of course, is that he stands as much chance of finding it as Diogenes did of finding his honest man.

Whatever misgivings people may have about the value of home video equipment—or of television itself—the inevitable conclusion is a simple one. TV and video are popular and attractive, and their very success makes them ripe for assault by social analysts as well as cartoon commentators.

In the process of course, the cartoons help acquaint readers with video, letting them know it isn't some passing fad. Rather, video—like tv—is making valuable and serious contributions to our lives. Even if the cartoonists do make jokes about it.

And while you're laughing, why don't you clip out the cartoons accompanying this article and tape them to your VCR?





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